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DELAWARE WATER GAP MARIE ZIMMERMANN HOUSE


NATIONAL RECREATION AREA / PENNSYLVANIA



HISTORIC STRUCTURE REPORT
Interim Historical Data Component

MARIE ZIMMERMANN HOUSE
DELAWARE WATER GAP NATIONAL RECREATION AREA
Pennsylvania

By
John Albright



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CHRONOLOGY

June 17, 1879	Miss Marie Zimmermann, last private owner of the Zimmermann House born in Brooklyn, New York.
March 18, 1882	John C. Zimmermann, a Brooklyn manufacturer, bought land in Delaware Township, Pike County, Pennsylvania
1912	The structure now known as the Zimmermann House constructed.
February 9, 1933	Marie Zimmermann, wife of the builder of the house, and mother of last private owner, died.
Circa 1933	Zimmermann House is electrified.
May 5, 1935	John C. Zimmermann, builder of the Zimmermann House, died. Marguerite and Miss Marie Zimmermann inherit the Zimmermann House.
1938	Marguerite Zimmermann died, the last of the John C. Zimmermann family children except Marie. Marie became sole owner of the Zimmermann House.
Circa 1946	Miss Marie Zimmermann left her New York dwelling and studio to live in her home in Delaware Township. Marie began spending part of the year in Florida, but maintained the Zimmermann House as her primary residence.
June 17, 1972	Miss Marie Zimmermann, last private owner of the Zimmermann House, died.
June 19, 1974	Federal government purchased the Zimmermann House.

I. INTRODUCTION

A. Administration

In May 1981, a team composed of representatives from Delaware Water Gap National Recreation Area, the Mid-Atlantic Regional Office, and the Denver Service Center, examined six historic structures at Delaware Water Gap National Recreation Area. With the scope of work on each structure determined and funds for design transferred to the Denver Service Center, work began on the first of the six structures in June 1981. The project became Delaware Water Gap Package 269, Emergency Stabilization, Historic Structures.

By mid-1982 design for stabilization of four of the sites or structures had been completed: Neldon-Roberts House (Pkg. 269A); Foster-Armstrong House (269B); Pierce House (269C); Zion Lutheran Church (269F); and work was underway on the Zimmermann House (269E). Work had begun on the Shoemaker House (269D) but had been stopped in order to concentrate efforts on the Zimmermann House. At about that time, the superintendent requested that the emergency stabilization design effort underway for the Zimmermann House be changed to adaptive use. The intended use was to be housing for seasonal rangers, and a potential visitor contact station.

With the decision to alter the approach to the Zimmermann House from stabilization to adaptive use, it became necessary to prepare a historic structure report to comply with NPS-28, Cultural Resource Management Guidelines. Discussions at the Denver Service Center and later among the Service Center, park, and regional office resulted in the decision to prepare a problem-specific historic structure report, architectural component. This was begun late in 1982.

The draft architectural component went on review on March 24, 1983. During the review process the Chief Historian, Edwin C. Bearss, contacted the Denver Service Center and Mid-Atlantic Regional Office to discuss the need for an historical data component. Following discussions on this matter, it was agreed that the Service Center would prepare a brief historical data component. There were no funds available for this

report, and any expenses would have to be met with funds established for existing work. Thus the historical data would be necessarily brief. This condition dictated that the report be prepared at the "limited" level of investigation as defined in Chapter 2, page 15 of NPS-28. The report that follows is therefore, on the "limited" level, is an interim historical data component, historic structure report, albeit a brief one.

B. Need for Additional Research

This brief report has revealed that detailed study is required of the Marie Zimmermann home and farm in order to amend the National Register form, and to provide NPS management and interpretive specialists with adequate data. Specific recommendations are discussed in Section V of this report.

C. Marie Zimmermann

Even the cursory research conducted for this report has revealed a very real possibility that the last private owner of the Marie Zimmermann house--Miss Marie Zimmermann--was an important figure in American decorative arts field during the first half of the 20th century. She created a prodigious amount of works of art, and received national recognition during her lifetime. No attempt is made in this report to provide a detailed examination of her life and work. This remains to be done and is discussed under Section V.

D. Acknowledgements

The superintendent and staff at Delaware Water Gap National Recreation Area provided valuable support and assistance to the preparation of this report. Ray Fauber, Warren Bielenberg, and Tom Solon were particularly helpful. Eleanor Fauber made suggestions for interviews which resulted in much data being recovered which otherwise would have been lost.

John C. Zimmermann III, and his daughter, Gay, deserve special thanks. Most of the archival and photographic data in this report was provided by them. Their enthusiastic support is very much appreciated. Ida Egli and Charles Doty, of Punta Gorda, Florida provided a great deal

of information and many kindnesses during a two-day visit by the author and John Zimmermann. Their contributions to the report are significant and very much appreciated.

Evelyn Steinman typed both the draft and final manuscript for this report and compiled and produced the printed report. Her efficiency and patience merit special acknowledgement.

II. THE MARIE ZIMMERMANN HOUSE

By the time of the Civil War, the recreation qualities of the area along the Delaware River near Milford, Pennsylvania, had become well known. The river with its numerous tributaries, the rich forests and meadowlands of the Delaware Valley, the bountiful game and fish combined to make the area an attractive one for vacationers from the metropolitan centers to the east. Visitors began to come to the Delaware Valley in increasing numbers, and

from the railroad stations at Port Jervis and Stroudsburg, stage coaches and carriages brought summer visitors to the Peters House, and the posh High Falls and Conashaugh Hotels. Farm houses were enlarged and new boarding houses built to accommodate the erudite folks from the city. Every establishment featured sparkling table water, fresh vegetables from their private gardens, and dairy products from the local pasture lands.

John C. Zimmermann, a manufacturer from Brooklyn, became part of this new interest in the Delaware Valley and Pike County in 1882, when he purchased the first of several parcels of land he would eventually own from long-time Pike County family, the Van Ettens.²

1. William, Henn, The Story of the River Road: Life Along the Delaware River From Bushkill to Milford, Pike County, Pennsylvania, no publisher, 1975, pp. 8-9.

2. Pike County Deed Book 39, p. 260, March 18, 1882, records the transfer of 100 acres to John Zimmermann from Daniel Ennis Van Etten. Later purchases of 12, 68, and 22.5 acres are recorded in Book 42, p. 419.

Little is known of the dwellings on the land purchased from the Van Ettens, except that a structure called the Brownie Holiday House, no longer standing, sat on the property and probably served the family. The attachment of the John Zimmermann family to the area, however, had been established, and the family frequently spent much of their summers in the area.

Whatever their residential holdings, it appears that by 1912, the Zimmermanns had constructed a new dwelling, now known as the Marie Zimmermann House.³ The stone structure, designed by the Zimmermann's daughter Marie, and constructed by local labor with stone quarried in the area. The slate came from the quarries at Bangor, south of Stroudsburg.⁴ The structure was under construction during the summer of 1912, as John C. Zimmermann came to town frequently during the summer, usually spending just a day or two, staying at the Fauchere

3. Telephone interview, Charles Doty, Punta Gorda, Florida, by John Albright, December 14, 1983, and personal interview, Ida Egli and Charles Doty by John C. Zimmermann, III and John Albright, at Punta Ronda, Florida, December 20, 1984. Mr. Doty, an employee of the family from 1929 to 1972, stated that the structure was constructed in 1912 and designed by Marie Zimmermann. Local tradition had long given "about 1910" as the date of the building, and that date, as "circa 1910" is recorded in the Nomination Form for the National Register of Historic Places. While the date of 1912 is not yet buttressed by firm legal documentation, the closeness to the traditional date provided by a long-time employee can serve as corroboration of the construction date. Further, the State of Pennsylvania took over the river road in 1912 and restructured the road bed. Perhaps the prospect of all-season, state-maintained roads helped John Zimmermann decide to build the large stone dwelling. See Henn, River Road, pp. 1-12.

4. Doty interview, December 14, 1983. Questions have arisen about the slate roof. It is not of the color typically found at Bangor, but more like slate from Maine. It is possible that the slate was, indeed, purchased at Bangor, but from stock on hand transported from Maine. It was not uncommon for the Bangor quarry to have Maine slate on hand, and to send Pennsylvania slate to Maine. This merits further research.

Hotel in Milford, or at other hotels. This is quite consistent with a man checking on the progress of construction of a house.⁵

The house, once constructed, underwent no major changes for the rest of its period of ownership by the Zimmermann family. Maintenance was performed, and each winter an air lock was put up at the west entrance to the house, complementing a heavy canvas curtain that hung across the front door, which faced east. Both features show in a collection of color slides (circa 1950: see Illustrations 5-20) owned by the Zimmermann family. The guttering for the roof was replaced around 1940.⁶

In the early 1930s electrical service came to Delaware Township, and only at that time was it introduced to the Marie Zimmermann House. Electricity was installed into the structure at that time. Hot water systems and a boiler system were also installed about then. Prior to the electrification of the house, oil lamps were used to illuminate the interior and fireplace provided all the warmth available.⁷

Ownership of the house remained in the Zimmermann family from the dates of its construction until the structure was sold to the federal government in 1974. John C. Zimmermann and his wife Marie, who constructed the house, lived there intermittently until the late 1920s. By that time Mrs. Zimmermann lived at the house most of the time, with Mr. Zimmermann joining them frequently from Brooklyn, where he maintained his business. Marie Zimmermann died in 1933 and her husband in 1935. At that time, the younger Marie Zimmermann and her sister, Marguerite

5. The Milford Dispatch carried notices of John C. Zimmermann visits of one day on May 16, April 25, and October 17. Longer stays with family, were for six weeks--late August to late September--and in early December, for a weekend at the Hotel Schanno. See Milford Dispatch, April 25, May 26 and 30, June 6, July 25, August 8 and 23, September 5 and 26, October 17, and December 5 (see Appendix 7).

6. Doty interview, December 14, 1983.

7. Ibid.

inherited the house, while Marie's brothers, Charles and John, inherited the business. By 1938, however, Marguerite and the two brothers had died. At that time, Marie Zimmermann became the sole owner of the structure. It is this Marie Zimmermann, an artist who maintained a home and studio in New York, who was the last owner of the structure prior to its being purchased by the government.

During her ownership, the farm remained active, gardens were planted, and landscaping altered from time to time, but no major structural changes were made to the house; no portions added, no architectural changes made. The slate roof on the house now is the one which was there in 1972.⁸ The house which exists now is the house that Marie Zimmermann and her parents lived in, essentially unaltered.

III. THE SITE

The site has changed little since the 1930s. A series of photographs (shown as Illustrations 1-4) were taken prior to 1933, since one of the photographs shows the elder Mrs. Zimmermann, who died in 1933. The allee leading to the northwest corner of the house is shown in those photographs, as are the spruce trees on the east and southeast of the house--just at the brow of the hill. The trees and allee remain today. Various changes in landscaping immediately adjacent to the house were made during Marie Zimmermann's period of ownership--1936 to 1972. These are shown in the color slides taken circa 1949 (shown as Illustrations 5-20).

Two surveys of the property, 1936 and 1940, show the road system essentially as it exists today. The 1940 survey, being more detailed, is included as Appendix 1. It shows the farm and road system clearly.

The site may contain two areas of importance if persistent local tradition is right. Both are associated with Gifford Pinchot, first Chief of the U.S. Forest Service, Theodore Roosevelt's political ally, one of the

8. Ibid.

nation's early major conservationists, and twice governor of Pennsylvania. There exists today, in the northeast corner of the Zimmermann lands, a grove of pin-oak trees, aligned in a north-south and east-west grid pattern. These trees are reputedly the first artificial plantation of a forest in the United States, and local tradition has it, were planted under the direction of Gifford Pinchot. It is likely that the Yale Forestry School students, who were often in the area undergoing training during the summers, did plant the grove.⁹

In addition to the grove of pin-oaks, it is believed in the Milford area that the allee leading to the house may have been designed and planted under Pinchot's direction. The allee is much like the one at Greytowers, the Pinchot home in Milford; the elder Zimmermanns and the Gifford Pinchots were acquainted with each other. Both of these matters merit further research.

IV. MARIE ZIMMERMANN

Even the limited amount of research conducted to date on the work of Marie Zimmermann indicates that her career--at the national level--spanned at least the dates 1902 when she exhibited at the Art Institute of Chicago, to 1940, when her works were displayed at the New York World's Fair.¹⁰ By 1923, Marie had exhibited at least twice at the Art Institute of Chicago--one of the nation's major art museums--at least once at the Metropolitan Museum of Art in New York, in Detroit, and in numerous private galleries. She had been the subject of many newspaper articles and an article in a national magazine, House and Garden (this article appears in Appendix 4). By 1940, Marie Zimmermann's ironwork, jewelry, and decorative art objects had appeared in exhibits and at

9. Milford Dispatch, July 25, 1912, notes the presence of Yale forestry students in Milford, for example. Charles Doty, in the December 20, 1984 interview indicated that he had planted trees in the area. Further research is merited.

10. See Appendix 7, "Metal Works by Marie Zimmermann" for a listing of exhibits known to date. This exhibit catalog also has a brief biography of Marie Zimmermann, which is not duplicated here.

museums in South Carolina, California, Michigan, Pennsylvania, and New Jersey. She had designed metal doors for the mausoleums for the Montgomery Ward and the Levi Strauss families in Chicago. She had published an article in Arts and Decoration, and had become a major figure in the field of decorative arts in the United States.

Throughout most of her career she maintained a studio at 15 Gramercy Park in New York, at the National Arts Club. There she retained up to six craftsmen to assist her in producing her work. Many of her shows and exhibits took place in New York and were reviewed by the New York press. By 1916, she had become prominent enough to merit a feature article in the New York Evening Sun bearing the headline, "This Being a Feminist Age, the Village Smithy is a Studio, and the Smith a Comely Young Woman," (January 1916). By 1922, when she was the subject of an article in House and Garden, her work had begun to receive national attention, as noted in a passage reading:

Her combination of wood and wrought iron and enamel and semi-precious jewels is something wholly individual yet marking a tendency in the finest of American industrial art. There are just a few genuine loving workers like Miss Zimmermann¹¹, who are breaking paths on stony roads, but who are making very clear our stupendous possibilities for a beautiful, rich industrial art in America.

By 1926, Marie's reputation had continued to grow to the point where she had commissioned to create bronze doors for Mrs. Montgomery Ward. She had, by that time received considerable publicity. One article in the Brooklyn Eagle reported that

if you take a trip around some of the beautiful estates of America you would see Miss Zimmermann's art in still other forms. Terraces of pink and white marble. Quaint, strange old gates. Bronze fountains, wood carvings and panelings decorating rich interiors. Stained glass windows. The result is that today Miss Zimmermann is perhaps the most versatile artist in the country. She is a sculptress, a painter, a goldsmith and a silversmith, a cabinetmaker, a wood carver, a jeweler-even a blacksmith.¹²

11. Ibid., p. 16.

12. Brooklyn Eagle, June 6, 1926.

In 1929, a Detroit newspaper described Marie Zimmermann as "a distinguished American designer."¹³ By 1935, one headline characterized Zimmermann as a "Female Cellini."¹⁴

Somewhat less dramatic, but no less enthusiastic, is the description in a letter from the editor of Arts and Decoration magazine to the curator of a gallery in South Carolina preparing a Marie Zimmermann exhibit. Marie Zimmermann, the letter noted,

is not only the foremost worker in metals from iron to gold but is the greatest artisan in the field of beautiful home accessories and exquisite objects d'art.¹⁵

By 1939, Marie Zimmermann's work had continued to merit attention and had earned her the title of "the finest craftsman in this country," in a newspaper article describing her work at the Faulkner Gallery in Santa Barbara, California. A year later, Marie Zimmermann's work appeared at the New York World's Fair and her article on iron work had appeared in Arts and Decoration (see Appendix 3).

Today at least one piece of her work remains in a major gallery--the Metropolitan Museum of Art--where a vase, decorated with 56 rubies, is on display in the American Wing of the Museum. Other examples of her work can be seen at the mausoleum for the Levi Strauss and Montgomery Ward families in Chicago, and in private collections in the United States and abroad.

The appendices dealing with Marie Zimmermann's work illustrate the continued popularity of her work from the early to the mid-20th century. Much more, however, needs to be learned about this unique and accomplished American artist.

13. Detroit Sunday News, October 20, 1929.

14. Charleston [South Carolina] News and Courier, March 12, 1935.

15. Letter, Mary Fanton Roberts, ed., Arts and Decoration, to R. Whitelaw, Gibbes Gallery, Charleston, South Carolina, February 27, 1935, see Appendix 2.

V. ADDITIONAL RESEARCH (in priority order)

A. Historic Resource Study, Project Type 32

The study should cover the Zimmermann farm as well as the house. The data provided by this study can be used to revise the National Register forms and provide interpretive material for the park staff. In addition, this study should meet the requirements for the historical data for the physical history and analysis section of the historic structure report.

B. Addendum to Historic Structure Report (Architectural Data) Project Type 35

The architectural data in this report is problem specific, oriented on adaptive use both as a residence and as a visitor contact station. A detailed architectural analysis of the structure covering any structural elements or systems not yet thoroughly examined is in order. This would provide the basic information necessary for cyclic maintenance and any future uses of the structure.

C. Study of the Life and Works of Marie Zimmermann, No Project Type

A thorough examination of the life and works of Marie Zimmermann would determine whether or not the National Park Service is the custodian of the home of a major figure in the field of the decorative arts. Special funding might have to be sought for this study since it is outside the normal boundaries of NPS historical studies.

VI. BIBLIOGRAPHY

Primary Source Material

The collection of letters, notes, surveys, exhibition catalogs, letters, photographs, magazine, and newspaper articles with the Zimmermann family is the basic source of data for this report and will be for any additional research. This extensive collection will merit the careful attention of any researcher to study the life and works of Marie Zimmermann.

Interviews

Bensley, Mrs. Elsie, by John Albright, December 6, 1983*

Doty, Charles, by John Albright, December 14, 1983 (by telephone)*

Doty, Charles, by John Albright and John C. Zimmermann, III at Punta Gorda, Florida, December 20, 1984.

Egli, Ida, by John Albright and John C. Zimmermann, III at Punta Gorda, Florida, December 20, 1984.

Knox, Allen R., and Edward Vandermillen, by John Albright, December 6, 1983*

MacCallum, Charles, by John Albright, December 6, 1983 (by telephone)*

Snyder, John Richard, by John Albright, December 6, 14, 1983 (by telephone)*

Zimmermann, John C. III, by John Albright, December 7, 1983*

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(no author) Comparative Bibliographical Record of Northeastern Pennsylvania, Including Susquehanna, Wayne, Pike, and Monroe Counties. Chicago: J.H. Beers and Company, 1900.

Edgerton, Giles. "An American Worker in the Crafts." House and Garden, February, 1922, pp. 28, 29, and 78.

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* Copies on file at Delaware Water Gap National Recreation Area

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Henn, William. The Story of the River Road: Life Along the Delaware River from Bushkill to Milford, Pike County, Pennsylvania. (no publishers), 1975.

Pinkett, Harold T. Gifford Pinchot: Private and Public Forester. Chicago: University of Chicago Press, 1970.

Zimmermann, Marie. "Cinderella of the Metal World," Arts and Decoration, May 1940, pp. 13, 14, 15.

Newspaper Articles: United States (chronologically arranged)

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New York Evening Sun, January 12, 1916.

New York Evening Post, May 15, 22, 1926.

New York Times, May 16, 1926.

Brooklyn Eagle, June 6, 1926.

Detroit News, October 20, 1929.

Charleston [South Carolina] News and Courier, March 12, 19, 22, 1935.

Santa Barbara News Press, March 5, 19, 24, 31, 1939.

Newspaper Articles: Switzerland

Sie und Er [She and He], Zoflinger, November 18, 1939.

Legal Records

Pike County Pennsylvania, Office of Recorder and Prothonotary,
Milford, Pennsylvania.

Deed, June 18, 1974, Marie and John Zimmermann Fund, Inc., John
C. Zimmermann III, to the United States of America, Book 443,
p. 332.

Deed, August 10, 1936, Marie Zimmermann, and the United States
Trust Company, Executors of the Will of John Zimmermann,
deceased, to Marie Zimmermann and Marguerite Zimmermann, dated
July 29, 1936, Book 90, p. 279.

Survey, Lands of Marie Zimmermann and Marguerite Zimmermann,
May 1936, Plat Book 1, p. 223.

ILLUSTRATIONS 1 through 4
The House in 1913
(from Zimmermann Family Papers)

The following four photographs appear to date from 1913, the first summer that the house was occupied. The evidence for assigning the date of 1913 is in the photographs themselves. Since one of the photographs in the series (Photograph 1) shows the elder Marie Zimmermann, who died in 1933, the series obviously predates 1933. Careful examination of the furniture and style of arrangement of the furnishings shown in the photograph reveals a 1910 to 1915 look. Photograph 2 shows apparently unfinished fixed light French doors in the southwest corner. This suggests that the house was but recently constructed with minor construction details not quite complete. With one exception in Photograph 3, there are no pictures hanging on the walls. This, too, suggests that the house was but recently furnished when the pictures were taken, and that pictures had not yet been hung. Photograph 2 shows pictures, propped against the wall, a vase, and a candlestick on the mantle, but nothing hung on the wall.

It appears that the newly completed house was photographed when the Zimmermanns moved in. Since they stayed six weeks at the Hotel Fauchere in August and September of 1912, it is logical to assume that they moved in to their new house in the late spring or early summer of 1913. Until any additional evidence becomes available, the date of spring or summer, 1913, can suffice.



Photograph 1. Room 101, living room, 1913. The seated woman is Marie Zimmermann, who died in 1933.



Photograph 2. Room 101, living room, 1913. Architectural details, except for the apparent absence of the French doors, appear to be the same today. It appears that the interior fixed-light French doors have not yet been installed.



Photograph 3. Room 102, foyer, and Room 101, living room, 1913. The foyer is at the center of the photograph and the living room is at the left. Interior architectural details, except the newel post, are as exist today. The white parson's bench appears in the slides taken circa 1949. The open door at the right center is the door in the turret.



Photograph 4. Room 103, dining room, 1913. Architectural details have not changed, and remain intact today.

ILLUSTRATIONS 5 through 11
(From Zimmermann Family Papers)

Illustrations 5 through 11 show examples of Marie Zimmermann's work. Of the seven items, only the bronze doors can be dated (to 1926).



Illustration 5

Bronze door at Montgomery Ward Memorial, Chicago, stylized leaf and floral pattern, 1926.



Illustration 6

Pair of gold plated tripod vases highly stylized floral design, no date.



Illustration 7

Gold plate bowl, scroll and leaf pattern base highly stylized petal pattern, no date

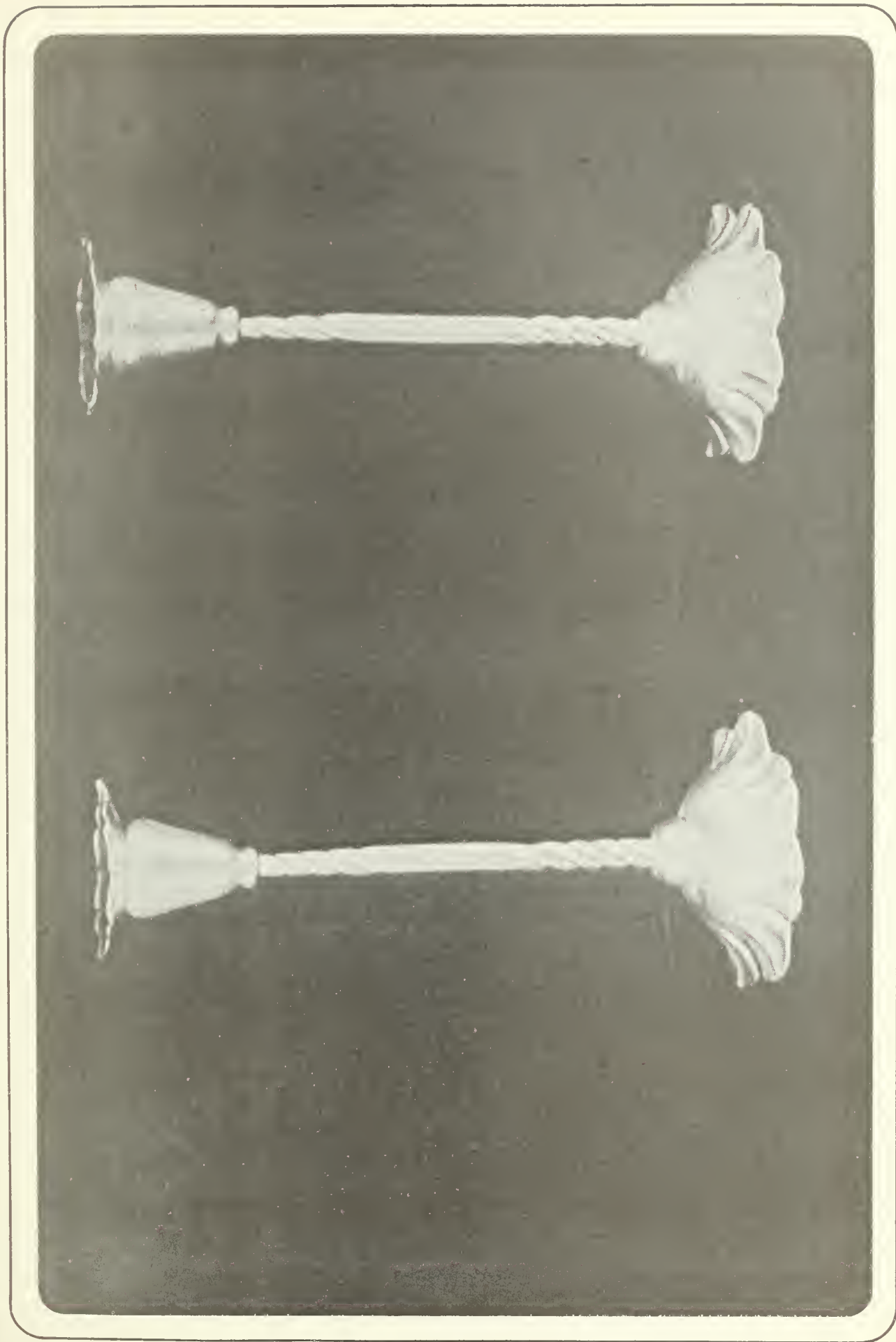


Illustration 8

Pair of gold plated candlesticks, twisted stems, with stylized blossom base and receptacles, no date.



Illustration 9

Sterling rhodium-plated footed plate, with Greek key and rams head handles and mounts, no date

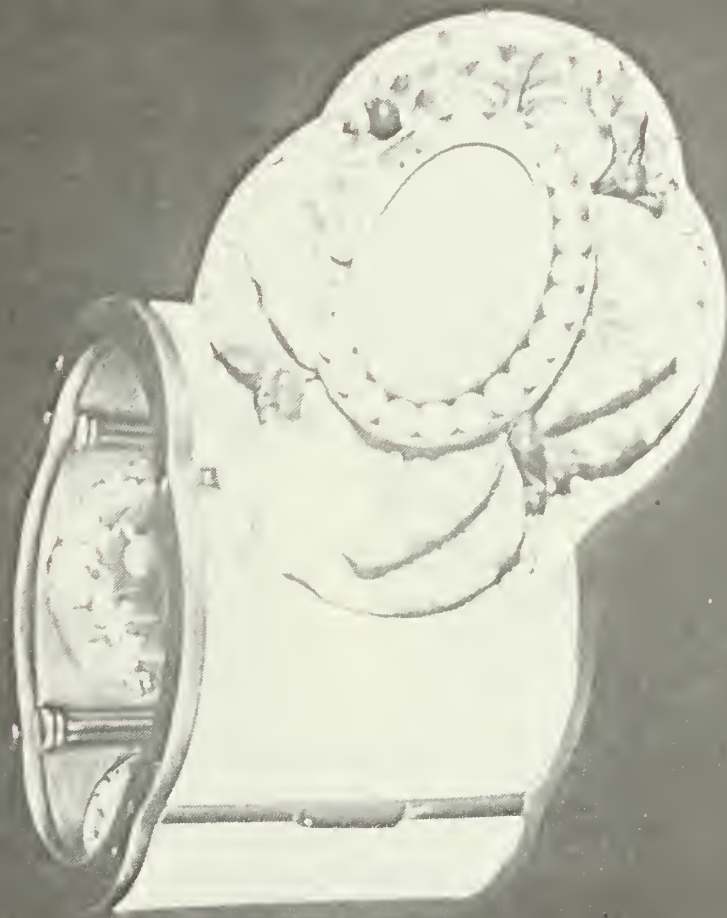


Illustration 10

Silver box with ivory panels, miniature enamel painting on interior surface. Silver lid has stylized deep relief petal decoration surrounding semi-precious stones surrounded by pearls in boss, no date.



Illustration 11

Gold plated blossom bowl, on leaf base, no date.

ILLUSTRATIONS 12 through 20
(from Zimmermann Family Papers)

These are scenes of the interior and exterior of the Zimmermann House dating from the late 1940s to the mid-1950s. All scenes have been dated as circa 1950.

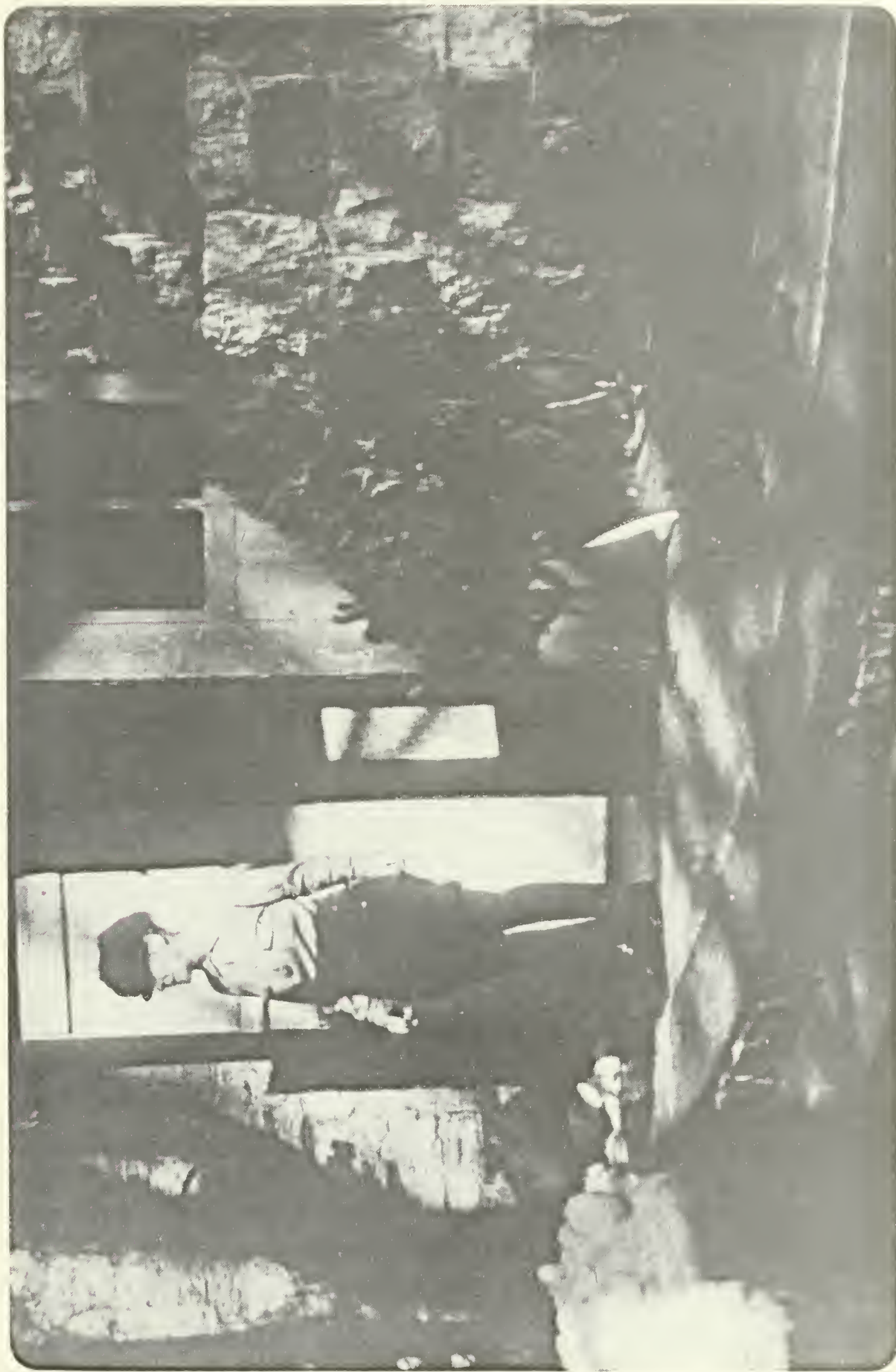


Illustration 12

Marie Zimmermann emerging from the air lock which was erected every winter at the turret entrance, circa 1950.



Illustration 13

Nelson Jagger, long time farm employee and son standing in front of the stone barn at the farm, circa 1950.

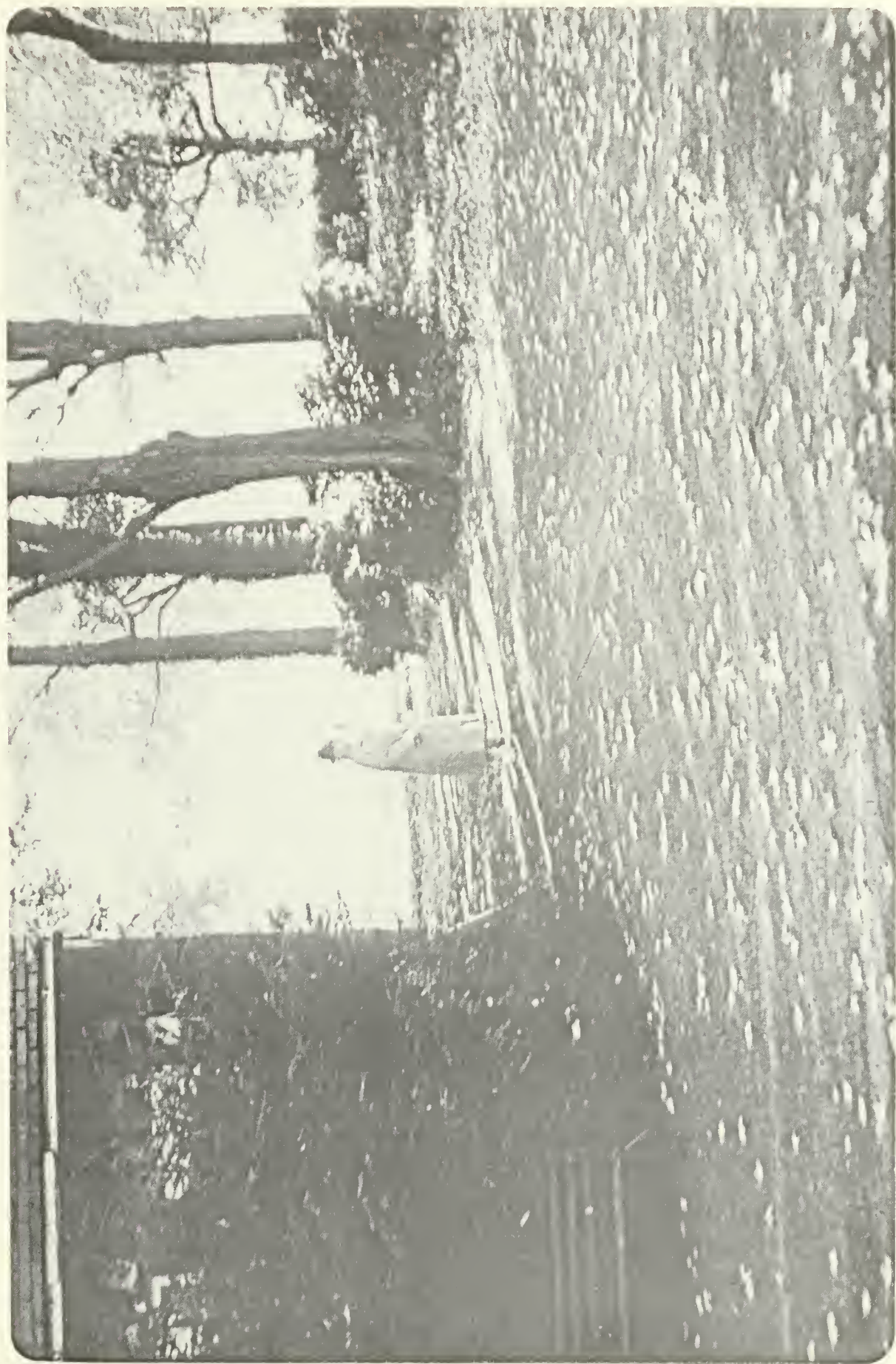


Illustration 14

Northwest corner of the Zimmermann House, circa 1950

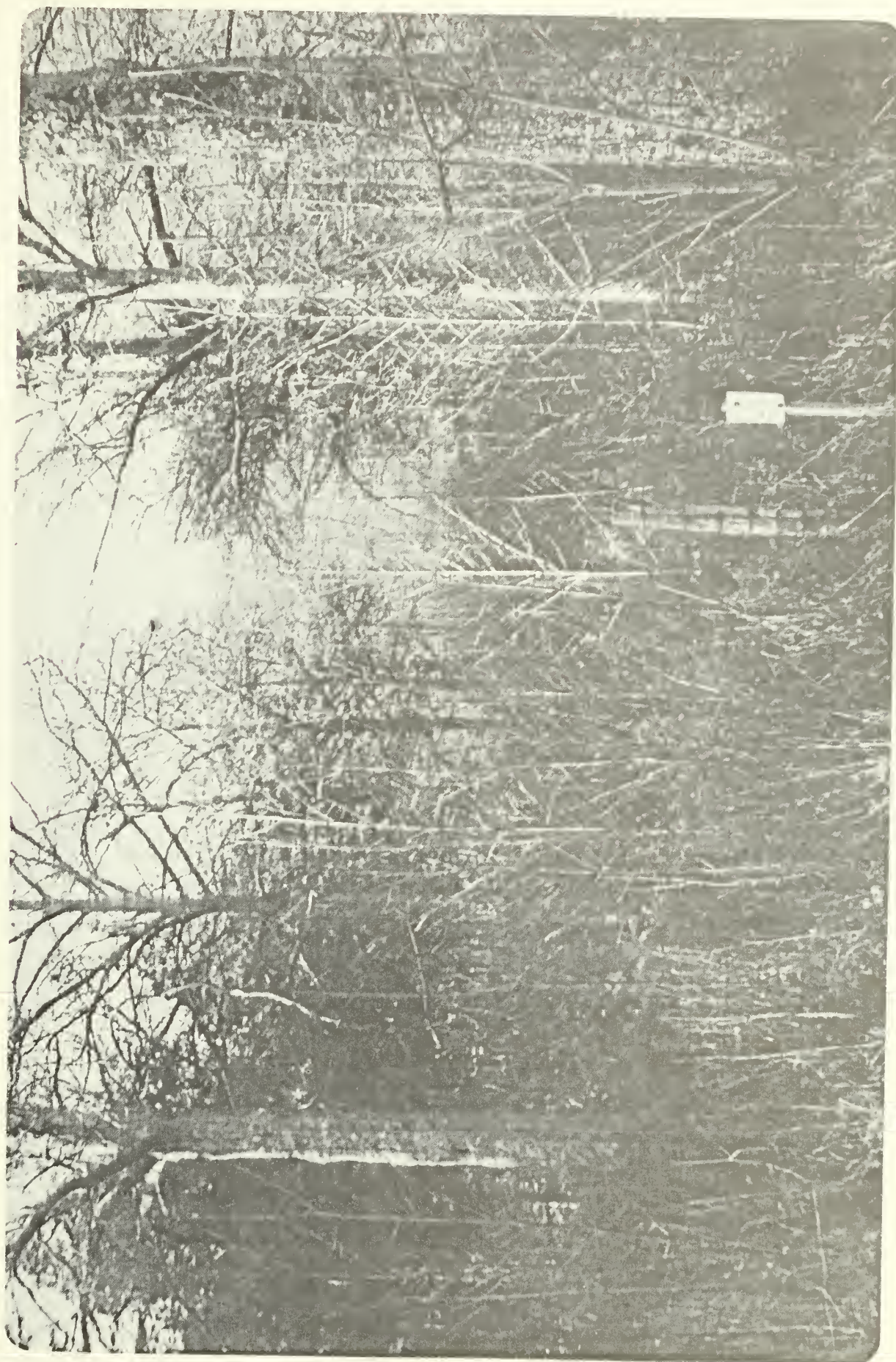


Illustration 15

"Pinchot Grove", northeast of the Marie Zimmermann House, photograph taken December 7, 1983



Illustration 16

"Pinchot Grove", northeast of the Marie Zimmermann House, photograph taken December 7, 1983.



Illustration 17

Dorothy Maxwell Zimmermann wife of John C. Zimmermann Jr. who was nephew of Marie, in Room 101, the living room. The lamp in the right foreground, vase on the bookcase, and the floor lamp are the works of Marie Zimmermann, circa 1950.



Illustration 18

Closeup view of bench on front porch with a copper Marie Zimmermann vase, circa 1950.



Illustration 19

John C. Zimmermann III and Marie Zimmermann standing in Room 101, the living room, circa 1950.

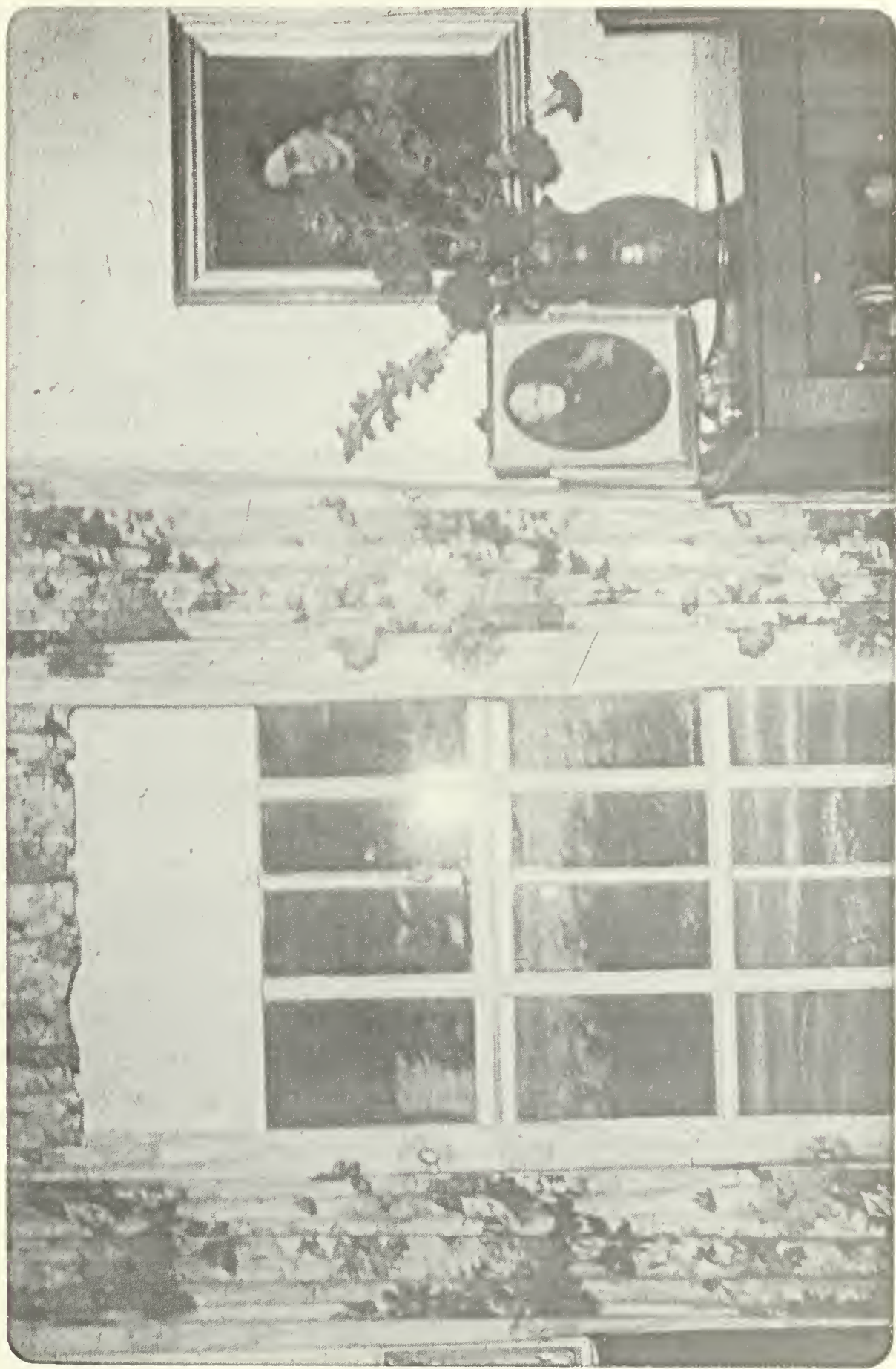
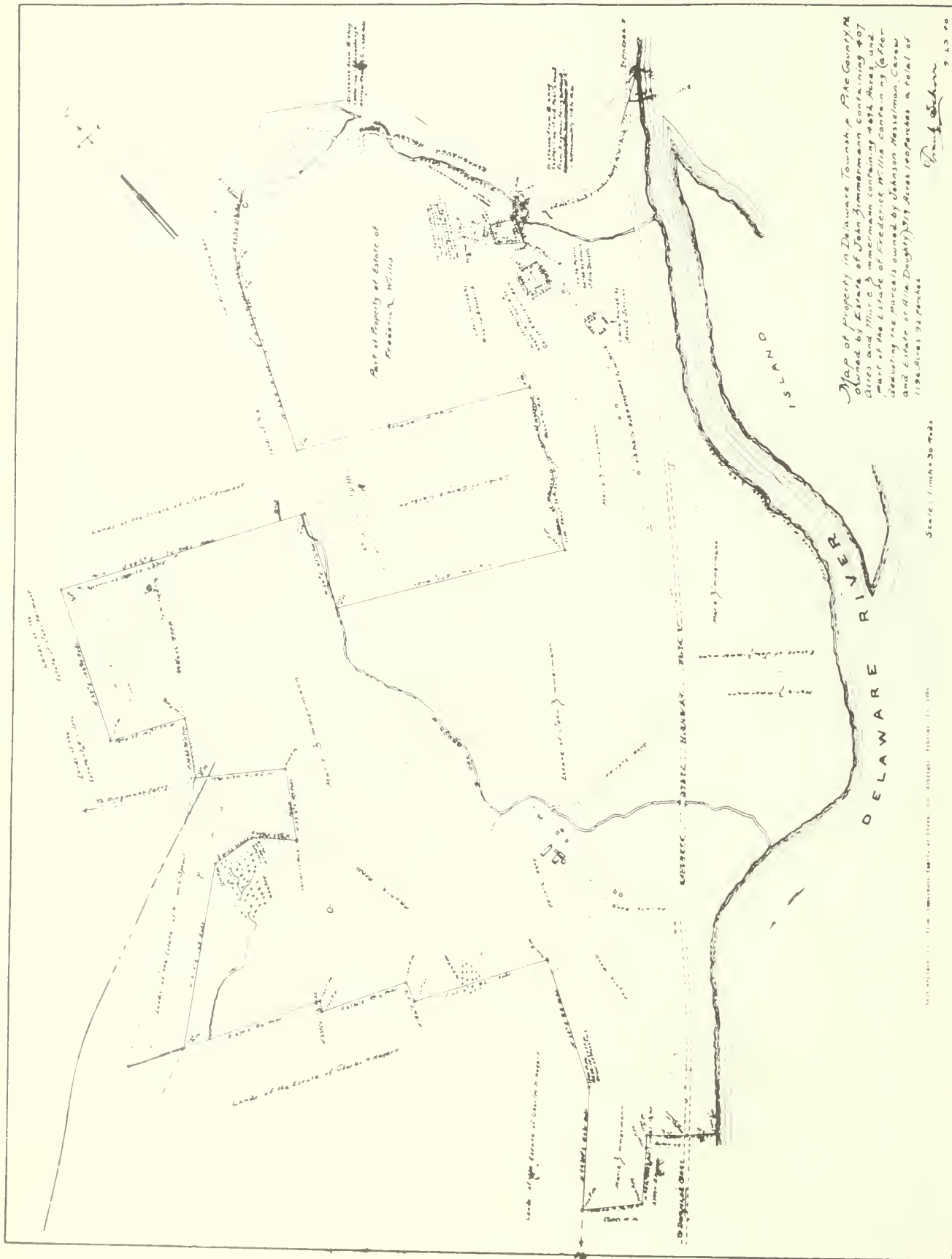


Illustration 20

Window and bookcase, in southwest corner Room 101, circa 1950.

APPENDICES

Appendix 1 - Survey of Marie Zimmermann property, Delaware Township,
Pike County, Pennsylvania, September 23, 1940.



Appendix 2 - Clippings, exhibition catalogs, and letters about Marie Zimmerman, 1924 to 1939, arranged chronologically; all material from the Zimmermann family papers.

Undated: "Catalogue of Jewelry and Metal Work by Marie Zimmermann."

December 23, 1924 to January 25, 1925: Catalogue of the Twenty-Third Annual Exhibition of Modern Decorative Art at the Art Institute of Chicago.

May 15, 1926: Reviews, New York Evening Post and May 16, 1926: Review, New York Times.

May 22, 1926: Photograph New York Evening Post.

June 6, 1926: Brooklyn Eagle.

October 20, 1929: The Detroit News.

February 27, 1935: Letter, editor Decorative Arts magazine, to Curator, Gibbes Art Gallery, Charleston, South Carolina.

March 12, 19, and 22, 1935: Charleston, S. C. News and Courier.

March 5, 19, 24, and 31, 1939: Santa Barbara News Press.

CATALOGUE
of
JEWELRY AND METAL WORK
by
MARIE ZIMMERMANN

RINGS

Brazilian Emerald and Amethyst ring
Old Egyptian cartouche ring
Amethyst intaglio ring, leaf design with emeralds
Old sardonyx cameo
Dark green tourmaline with tiny precious stones
Rose diamond Hindu ring with precious stones
One large garnet ring (one with precious stones)
Star Sapphire paved with rubies, lapis and emeralds
Yellow and blue sapphire paved in emeralds
Black opal with pink and green tourmalines
Heavy seal ring
Diamond paved in small diamonds, lapis and jade
Dark green tourmaline, lapis and Celtic enamel
Pink sapphire rose ring
Emerald set in sapphires, tiny rubies
Baroque pearl set in emeralds, tiny rubies
Cluster of flawed emeralds, tiny rubies and enamel back
Carved jade and gold
Babylonian ring with yellow zircon
Yellow sapphire with enamel
Yellow beryl with enamel
Large star sapphire
Emerald set in rubies
Green jade set in sapphires
Jade ring with enamel shank
Old emerald set in square of enamel and sapphires
Small ruby ring with precious stones
Jade ring with precious stones
Leaf wedding ring
Large green tourmaline set with tourmalines and enamel
Large amethyst intaglio with emeralds
Emerald with ruby setting
Diamond gypsy ring
Moonstone seal ring
One aquamarine ring in silver
Small amethyst intaglio with enamel shank
Yellow sapphire in a jeweled renaissance setting

EARRINGS

Plain gold hoops--antique
Long plain gold Etruscan
Plain gold Egyptian
One pair ancient Russian earrings--1 pr. in gold
Diamond and aquamarine
Sapphires, rubies and jade
Gem jade and jeweled flowers

Pair Egyptian earrings--amethyst and peridot fans
Jade, enamel and blister pearls
Pair of spinel ruby earrings
Madeira topaz earrings
Moonstone and enamel tourmaline and amethyst (modern)
Enamel and jeweled flowers
Tourmaline leaves with opal flowers
Tourmaline leaves with emerald tops
Fine antique cameos set in pearls
Aquamarine earrings--French

NECKLACES

Carved gold pendent-Circe - with diamond - with chain
Short fancy sapphire chain
Egyptian collar necklace with garnets, tourquoise and enamel
Jasper leaf necklace with moonlight jade
Azurite and coral necklace
Old carved abmer, carnelian, jade and lapis necklace
Large pearl blister, tourmaline and garnet with enamel (Russian)
Aquamarine necklace--French
Amethyst and green jade (globes)
Antique carved emerald and seed pearls with tourmaline melon beads--
Extra clasp
Antique carved emerald-precious stones and seed pearls
Antique carved emerald with rose diamonds
Green jade leaves, rubies and garnets

BRACELETS

Ivory enamel and garnet bracelet
Carnelian vase with jeweled flowers - bracelet
Pair white sapphire bracelets
Fancy sapphire bracelet with carved jade clasp
Square amethysts and fancy sapphire bracelet
Egyptian bracelet, almandine garnets, tourquoise, lapis coral and sard
Black and white cameo bracelet, half pearls and black onyx emerald seed
pearl bracelet
Pair topaz and amethyst bracelets
Russian bracelet of fancy sapphires
Enamel bracelet with yellow beryl, lapis, malachite and fancy sapphire
Green tourmaline and gold bracelet
Pair of Chinese bracelets, pearls, tourmalines, lapis lazuli and corral
White topaz bracelet--amethyst, malachite and lapis lazuli
Pair of fine jade and enamel dragon bracelets
Bracelet of emerald, lapis and malachite and cinabar

MISCELLANEOUS

Gold Spur with black enamel and rubies
Pair of gold, ebony and ivory carvers
Crystal and gold box with enamel and fine black and white cameo--Aurora
Fine ivory box-tourquoise lid with jade, etc., Persian miniatures inside
Fine gold box - miniature L'Aiglon
Jeweled Madonna in ivory case
Jeweled Dagger
Carnelian, ivory, ebony and jeweled prayer book cover
Sterling silver St. Francis
One coral and gold pen holder
One jade and gold pen holder
One silver box with carnelian cameo
One gold, enamel, emerald, amethyst and ruby Cross
One carved mahogany box with sterling and amethyst mounts

BROOCHES

Modern moonstone, amethyst and tourmaline brooch with enamel
Fine antique cameo set in pearls
Carved jade and lapix
English hunting scene set in crystal
Jasper and azurite
Jade, rubies and sapphires
Plain Etruscan gold
Black opal, sapphire, rubies and azurite
Rubies and emeralds
Amethyst set with sapphires and half pearls
Amethyst set with lapix lazuli and pearls
Large amethyst set in malachite, sapphires and rubies
emerald matrix and pearl
Black opal - azurite and precious stones
large carved jade clip
Green tourmaline - pearls, enamel and precious stones
Amethyst Bow Knot

BRONZE--GOLD PLATED

Two Greek goblets
One large centerpiece Greek vase
Two large table candelabra
One large oval fluted bowl
Four Gazelle candle sticks
three-piece Egyptian-Arabic mantel set-center vase and stand (two side vases)
One large Greek basin
One lotus finger bowl (two pieces) sample
One silver plated round bon bon dish

BRONZE--GREEN PATINA, ETC.

Lizard and Butterfly fountain
Green bronze Chinese Shell Bowl
Green bronze Chinese Box with jade handle
Two large green bronze Greek vases
Two fine bronze and crystal Candelabra
"The Osprey and the Eagle"

STERLING

Table-service in silver gold plated
One Egyptian Scarab candy dish
One Small cigarette Box, Ivory feet, enamel and large lapis in cover
One Rogers Cup
Two Julip Cups (Waterford pattern)
One Compote (Gazelle) jade top
Two Celtic Cake Dishes
Two Celtic Bowls with feet
Two Plain Candlesticks
Two Small Archaic Jars
One Tall (Russian) chased silver Bowl on foot
One Ram's Head Center piece
One Round Bon Bon Dish, pink quartz handle
One Round Bon Bon Dish, blue ivory and blue lapis handle
Two Early French Bowls
One Sterling Dresser Set (one Tray, one Powder Box, two Bottles)
Five Assorted Boxes with cameos, pearls and gold inlay
One French Box, gold and jeweled garlands--one stand
One Gold Plated and enamel Finger Bowl (two pieces)
One Sterling Finger Bowl

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113 SOUTH

CATALOGUE OF THE TWENTY-
THIRD ANNUAL EXHIBITION OF
MODERN DECORATIVE ART AT
THE ART INSTITUTE OF CHICAGO

DECEMBER 23, 1924 TO JANUARY 25, 1925

MARCH SEVENTEENTH TO APRIL TWENTY-FOURTH

1925

CATALOGUE

BENDA, W. T., New York

- 1 Masks

BENTON, B., New York

- 2 Portrait Etiquettes
Courtesy of Mrs. Ehrich, New York

BIDDLE, GEORGE, New York

- 3 Ceramics
Courtesy of Ferargil Galleries, New York

BINGHAM, HARRIET G., New York

- 4 Book Ends
- 4a Tiles
Courtesy of Ferargil Galleries, New York

BINNS, CHARLES F., Alfred, New York

- 5 Ceramics

BLAZYS, ALEXANDER, New York

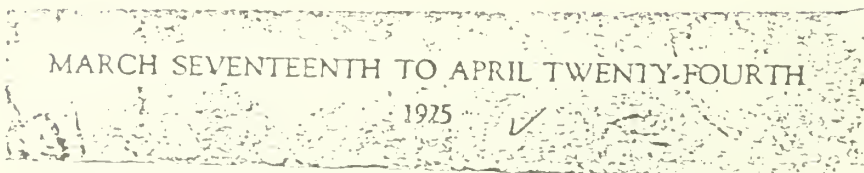
- 6 "Indian," Wood carving

BURR, FRANCES, New York

- 7 Set of three painted gesso panels

BUSH-BROWN, LYDIA, New York

- 8 Set of four silk murals, "Four Elements"
Courtesy of Mrs. Ehrich, New York



WATSON, NAN, New York

105. Decorative painting
Courtesy of Whitney Studio Club, New York

WHEELER, WARREN, Woodstock, New York

106. Decorative bronze, "Adolescente"
Courtesy of New Gallery, New York
107. Wooden model for faucet
Courtesy of Mrs. Ehrich, New York
108. Salad set, wooden
Lent by Mrs. M. Schutz, Chicago

WHITFORD, WILLIAM G., Chicago, Illinois

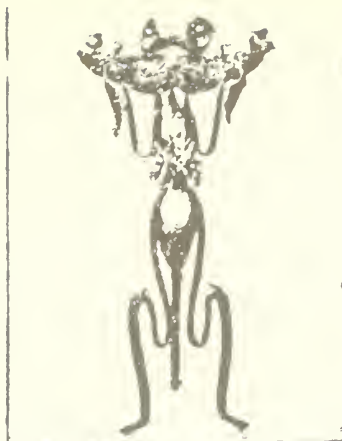
109. Ceramics
110. Tiles

ZIMMERMANN, MARIE, New York

111. Jewelry and silverware

ZORACH, WILLIAM, New York

112. Wooden decorative figures
Courtesy of C. W. Kraushaar Galleries



One of Marie Zimmerman's latest and most beautiful productions—a tall ornament of exquisite design.



220 WEST 19th ST., NEW YORK
Tel. Chelsea 6560

THIS CLIPPING FROM

NEW YORK TIMES
MAY 15 1928

Two Workers in Metal.

FEW designers combine semi-precious and precious stones so successfully as does Edward Oakes. He gives the less valuable, or at least the less expensive, stones the most important place. They shine through the brilliant reflections lent by their satellites—little diamonds and sapphires. The workmanship is faultless, though one would ask perhaps for a bolder and more contemporary design in the gold, and for a greater distinction in the large outside forms. This exhibition at the Society of Arts and Crafts will last until the end of the week.

At P. Jackson Higgs's, Marie Zimmerman is showing iron work and jewelry. Her work is tantalizing in its inequalities. One wishes it were all as fine as it is when at its best. A pair of candlesticks, for instance, shows beauty in the upper part—beauty both of material and purpose. The design is light without losing a sense of the weight of the medium. Crystal beads tactfully introduced, play with the light of the candles. But when the iron reaches the base it becomes both springy and heavy.

One jade ornament, because of its very simplicity, is as complete as anything here. It is intended, apparently, for the handle of a fan. The carving is elegant.



220 WEST 19th ST., NEW YORK
Tel. Chelsea 6560

THIS CLIPPING FROM

NEW YORK EVE. POST

MAY 15 1928

Other Shows

Marie Zimmerman is exhibiting two bronze doors, made for Mrs. Montgomery Ward, at the galleries of P. Jackson Higgs. The doors, in bronze, have the lotus motif in flower and aquatic leaf, with heavy pillars crowned by Egyptian capitals at either side. The beauty of Miss Zimmerman's work reveals her both as finished craftsman and creative artist.

The rather dense weaving of leaves and flowers in this design gives the needed solidity and firmness to the doors without producing heaviness of impression. The Egyptian influence interpreted (personally) makes this monumental work have something of the serenity and the tranquillity of old Egyptian art, but there is also the skill of modern adaptation to new times and needs that awakens one's admiration in this work.

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NEW YORK EVENING POST

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MARIE ZIMMERMAN, who is now exhibiting some of her pieces of gold, silver, bronze and jewel work at the gallery of P. Jackson Higgs, explaining to Francis Loretz, at her Gramercy Park studio, how she produces beautiful patines on her bronzes.

N.Y. Eve. Post ♦ May 22, 1926

Woman Master of a Dozen Crafts

By Harriette Ashbrook

IN THIS age of specialization Miss Marie Zimmermann stands out as a unique figure. Thirty years ago, when she began her studies at the Art Students League in New York, she looked at the works of the ancient masters of Italy, the Cellinis and the Michelangelos, and decided that she wanted to follow in their footsteps.

She wanted to make exquisite bowls and chalices of gold and silver, fashion great doors and braziers of patterned bronze, create tiny jeweled drops for a lady's ear, carve beauty and dignity into chairs and tables. She confided her ambitions to one of her masters.

"But," he protested, "it will take you fifteen years to master the crafts which all this involves."

"His estimate," she now confesses, "was too conservative. It took me twenty-five years, with each day of them filled with ten or twelve hours of work."

The result is that today Miss Zimmermann is perhaps the most versatile artist in this country. She is a sculptress, a painter, a goldsmith and a silversmith, a cabinet maker, a wood carver, a jeweler—even a blacksmith. For when the occasion demands she can wield a hammer and pound out iron with a master's skill.

A recent showing of her work in New York City will serve to illustrate to a certain extent the wide range of

Spent Twenty-Five Years in Acquiring Technical Training Needed for Working Out Her Ideas



Marie Zimmermann

painful memories may recall the atrocities of silver and copper and moldy turquoise, turned out, by optimistic amateurs. It went through the country like an epidemic, and each willing, but misled, worker conceived of himself as a reincarnation of the

danger seems to be passed.

Her own workshop is characteristic of her ideas of beautiful interiors. The walls are paneled with deep, rich brown woods, the tables and chairs are carved and on one side of the room is a beautiful bit of old tapestry. At her worktable Miss Zimmermann is making a wax model of an Egyptian couch. Since the recent popularity of King Tut, things Egyptian have been very much in demand. The tiny model of colored wax is to give the client an idea of what the finished product will look like when it is turned out in wood with the rich decorations of that colorful, ancient period.

Another wax model for a pair of bronze gates is also on the table. When they are completed they will be ten feet high. Beside it is a small finger ring, just finished, inlaid with dozens of tiny gems.

"So you see," Miss Zimmermann sums up, "I'm just a craftsman who, as a friend of mine once said, makes everything, from tiaras to tombstones."



her art. The visitor entered through two huge bronze doors, beautifully and intricately wrought. They are designed eventually to grace one of the richest homes in America.

Inside, in contrast, were cases containing jewelry of the most delicate workmanship. Chains so tiny that they seemed almost of fairy workmanship. Diamonds, crystal, jade, lapis-lazuli, emeralds, rubies, fashioned into rings and pins and necklaces and earrings.

In another case powder jars and perfume bottles of solid beaten gold. A toilet set such as graced the dressing table of some ancient Egyptian Cleopatra made of copper and gold and carved wood and ivory with jade and turquoise inlaid. A glorious scarlet feather fan with a handle of wrought gold and carved white jade.

And just across the room a long refectory table on which stood two huge candelabra of shining bronze vines and leaves dripping crystal grapes. Bowls of beaten gold, a bronze dagger inlaid with gems—a dagger such as something dead de Medici might have plunged with poisoned into an unsuspecting foe.

And if you could take a trip around some of the beautiful country estates of America you would see Miss Zimmermann's art in still other forms. Terraces of pink and white marble. Quaint, strange old gates. Bronze fountains, wood earrings and panelings decorating rich interiors. Stained glass windows.

In fact, there is hardly a beautiful thing which human hands can make that Miss Zimmermann hasn't made.

"And what," we asked, "do you call yourself? You're not just an artist, or just a sculptress, or just a silversmith. You're all of them combined."

"Yes," she replied, simply, "I am a craftsman. I have tried to bring back the old idea of the artist that flourished in the days of such men as Michelangelo and Cellini. They were masters of a dozen crafts and they used all of them in producing perhaps one object."

Miss Zimmermann has assisting her a staff of six workers whom she has personally trained. The man who does some of the work on the wrought-iron pieces is, for example, an old blacksmith who, with the passing of the horse, found himself out of a job. Miss Zimmermann took

So nearly has she approximated the work of the old master craftsmen that not infrequently her products are taken for heirlooms of the Renaissance. Not long ago at an exhibit one gentleman was pointing out to a companion a beautiful, inlaid ivory box, explaining from the heights of his superior wisdom that it was very old, probably had been handed down through many generations.

"As a matter of fact," Miss Zimmermann adds, "I had just finished it the day before."

Against the scourge of hand-wrought jewelry which afflicted the world some five or six years past Miss Zimmermann was a valiant contender. Those inured to

been in hand and taught him to fashion iron into gates and handiwork as well as into horse-shoes.

Noel Chapman, Artist at Arts and Crafts Tea.

Fall Season of Society To Open With Special
Exhibition and Reception for Dis-
tinguished Metal Worker.

THE DETROIT NEWS, SUNDAY

OCTOBER 20, 1929.

THE fall season of the Detroit Society of Arts and Crafts will be inaugurated on Wednesday afternoon with a tea and informal reception at which Miss Marie Zimmerman, a distinguished American designer, will be a guest of honor. A special exhibition of the work of four American craftsmen will be also on view at this time.

Miss Zimmerman is an outstanding figure in the art world of America. While she is known especially for her brilliant and unusual work as a jewelry designer and worker in precious metals and fine gems, her activities are by no means confined to this field. Probably no more conclusive evidence of her vitality as a creative artist may be offered than the wide range of her activities and the versatility of her technique and method. For while she offers on the one hand a bracelet or wrist watch set with fine gems in the sumptuous though delicate manner of the early Florentines, she turns with equal assurance to the use of copper, brass and even hand wrought iron.

While never bizarre, Miss Zimmerman is a creative artist of great imagination and daring, combining with an eye for the sumptuous, the rich hues of gold and silver with ivory, jade, amber, coral or other unusual embellishments.

Probably no one save Miss Zimmerman, for instance, would conceive of a gorgeous dinner service in gold. Its claim to distinction resting solely on the beauty of line and texture of the metal rather than on carving or applied ornament of any kind. This set, as well as a large collection of her unusual jewelry, will be shown at the opening exhibition on Wednesday afternoon.

Although American born and of Swiss extraction, Miss Zimmerman's work shows a strong eastern influence, lapsing at times into the medieval. She is herself a person of great personal charm and vigor, who has, as her dominant interest outside of her work a love of the outdoors, where hunting and fishing are her favorite forms of relaxation and where her manual dexterity, doubtless, makes her an expert shot.

Her visit to Detroit is an adventure decidedly outside the routine of her usual activities, which are so largely devoted to executing orders that she seldom arranged comprehensive exhibitions of her work. For this reason the Society of Arts and Crafts considers itself fortunate in having her as a guest at the opening tea, and in being able to show a gorgeous collection of her unusual jewelry.

Coincident with the showing of work by Miss Zimmerman, there will be special exhibitions of original textiles by Miss Ruth Reeves, hand wrought furniture by Carol French and Danish stone-ware by Bing and Gronghal.

Miss Reeves is a painter and de-

signer who belongs to the colony of South Mountain, N. Y. and who also has worked in many media. She finds herself happiest however in the designing of wall-hangings and textiles, and believes that the elegants of the eighteenth century should have no monopoly of the charming toile de jouy and then. Thus she finds much in the life of the present day to serve as motifs for similar fabrics. To this end she designs original textiles to order, incorporating the patterns of contemporary life into her charming painted or printed fabrics.

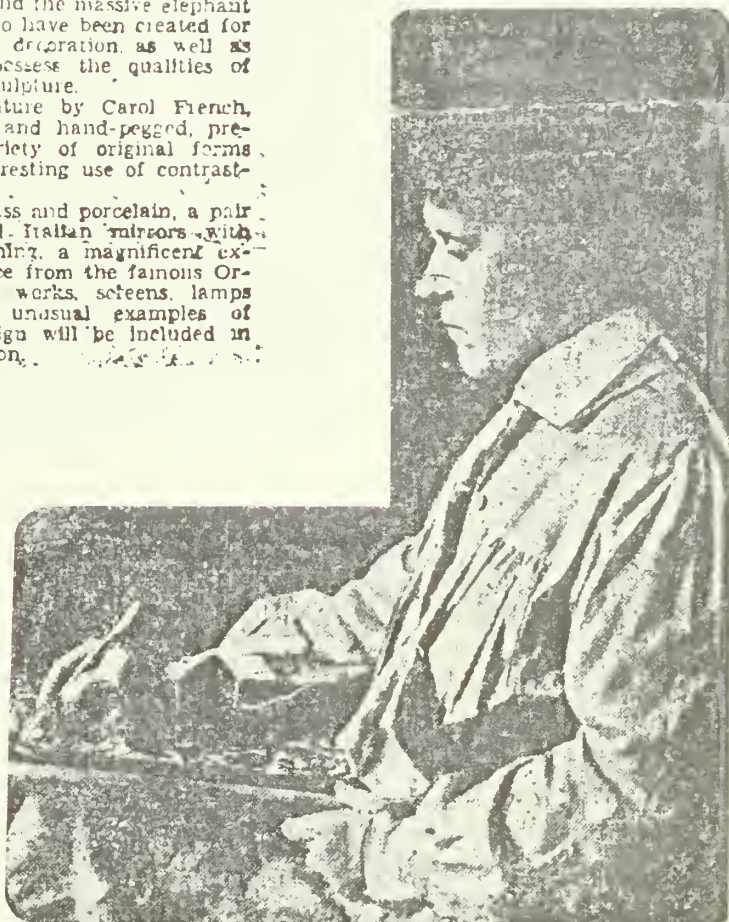
The Danish stone-ware to be shown in this exhibition, included animal forms of great strength and vigor though comparatively small in size, as well as small covered jars, and some finely modelled bowls with patterns in bare relief. The animal figures are especially convincing however, the ponderous bear, walking with all the weight and deliberation which he is accustomed to employ and the massive elephant who seems to have been created for purposes of decoration, as well as trees, both possess the qualities of the finest sculpture.

The furniture by Carol French, hand-hewn and hand-peggled, presents a variety of original forms and an interesting use of contrasting woods.

Italian glass and porcelain, a pair of rare old Italian mirrors with modern etching, a magnificent exhibition piece from the famous Orrefors glass works, screens, lamps and other unusual examples of modern design will be included in the exhibition.

Guest at Tea

Arts and Crafts to Show Her
Jewelry



Miss Marie Zimmerman to be guest of Arts and Crafts Society.

RITA TO DANCE AT EASTER TEA

Will Enliven Formal Opening
of Arts and Crafts Spring
Exhibition.

The invitations which were issued last week to the Easter Tea and Spring Exhibitions of the Society of Arts and Crafts were as lively and cheerful as the first crocus.

The society seems to have discovered that there is such a thing as perfect ink which can be used to produce a desired effect.

In the case the effect was one of gaiety, for both the green ink and the delightful lady with her flower garlands which graced the page, challenged a smile.

It is reassuring to know that these intimations of promised gaiety will be fulfilled by the appearance of "Rita," a former pupil of Ruth St. Denis, who is to dance in the playhouse of the society on the afternoon of the tea, Friday, April 26.

...

There has just been hung over the entrance of the main exhibition room of the society a finely executed carved wood panel by Jean Paul Slusser. The panel shows a lovely rhythmic design of figures and trees and has been executed with especial reference to the space over a mantel.

The visitor to the society this week is warned not to miss the engaging little bronze figures which have arrived recently from Lillian Link. She has, as they say, a way with children which is most delightful.

Then, too, there is a lovely green bronze candelabra with three figures entwined, which is distinctive and beautiful in design and well worth looking for. This is the work of Genevieve Utard.

While the arrival of the metal work of Marie Zimmerman has been duly announced, it remains to be said that a real debt of gratitude is owed to this artist for her freedom and spontaneity.

She seems not to be afraid, a truly refreshing trait.

Perhaps only Miss Zimmerman, for instance, could take highly-polished brass and use it for three stunning candlesticks in which a vine-like pattern with just the right degree of formality and just the right amount of spontaneity is combined.

From that she turns as easily to the distinction of a gorgeous gold dinner service, or the amusing and original combination of Chinese porcelain with gold, coral and jade, to produce a cigaret jar, or to copper flower holders in fresh patterns.

NEW EXHIBITION IS ANNOUNCED

Charles E. Egan
Work of Designer in Precious Metals Will Be Shown

An exhibition by Marie Zimmerman, designer in precious metals, will be held at the Gibbs art gallery from March 12, through April 8, it is announced. Special cases are now being built and the show will be in the rotunda of the gallery.

The following letter about M. Zimmerman has been received by N. S. Whitelaw, director of the gallery, from Mary Fanton Rober editor of *Décorative Arts*.

"I had the pleasure of a long visit to your most interesting gallery when I was in Charleston in spring. I thought your collection exceedingly interesting and enjoyed my time in the galleries very much.

"And now I hear that Miss M. Zimmerman of the National Art Club, New York, is to exhibit with you in March and I feel (because my feeling for her and my interest in your museum) impelled to write and say how mutually beneficial I think such a show would be to M. Zimmerman and to your beautiful city.

"It might interest you to know how New York regards Miss Zimmerman's work. I think I am quite right in saying that she excels in the art of her craft in this country. She is not only the foremost worker in metals from iron to gold but the greatest artisan in the field of beautiful home accessories and exquisite objects d'art which include lovely things for toilette accessories for table silver, jeweled boxes, ornaments, in fact, almost anything that beautifies the home and owner of the home. She has a gift in the combination of one metal with another, not only in form but in color.

"Her approach to different periods of fine metal work is extremely sensitive. She uses a Chinese precious stone as an artisan of a great Chinese period would use them. delicate crystal and bronze canabracabra might have spread the lid over an Italian medieval banquet table.

"Although she does not hesitate to respond to the influence of the great art periods she is a definitely creative artist. In the making of beautiful table service, of fine jewelry she is extremely imaginative and capable. She has many times called the Cellini of her day, she possesses his knowledge of architecture as well as the Italian's wit and imagination. She has a most carefully trained technique and has the authority of a cultured background for the symbolism of religious form as well as an unusually wide appreciation of architecture.

"It may seem that I am saying a great deal of Miss Zimmerman's work, but I have followed her development and watched her success for many years, and I really think that she is one of the people I should be most proud of in my country; and I am so delighted that she is to have the happiness of showing her work in such a background as your galleries and in an appreciative spot as Charleston, which to me is one of the loveliest places in America."

EXHIBITION OF SILVER, JEWELRY

Exquisite Designs by Miss
Zimmermann at Art
Gallery

Those who have not availed themselves of the opportunity to view the exhibition of bronzes, silver, and jewelry, by Marie Zimmerman, which have been on view at the Gibbs Art gallery for several weeks, should lose no time in availing themselves of the opportunity to see the display which will doubtless attract them to several return visits before the show closes on Wednesday, April 8. It is on view free to the public in the rotunda of the building and daily attracts a large number of visitors and has proved an exhibition of outstanding popularity.

Miss Zimmermann's work covers a wide range of metals, stones, and subjects. Candlesticks, with interesting studies of a deer as a base, bowls beautiful in design and coloring, fashioned on the lotus motif, models for fountains; a model for a bird bath; silver boxes; jewelry, gorgeous and gem-encrusted; silver dishes; a gold-washed dinner service; huge massive candlesticks; minute and delicate boxes, and so on through a varied and fascinating array.

One of the loveliest of Miss Zimmermann's things is a French jewel box of clover leaf design, fashioned of antique silver with insets of rock crystal, and gold chasing set with small precious stones. The box has an ebony base. Another box of contrasting design is a Chinese silver box with a white handle. Unusual and interesting in the show is an ivory box, carved of nerve tusks, on the inside of which have been painted Persian miniatures; the cover is of silver and pearls centered with a huge turquoise.

Wealth of Detail

The insides and backs of Miss Zimmermann's handiwork are frequently not only equally well fashioned and decorated as the portions which first meets the eye, but in many instances more beautiful and contain a wealth of detail.

Of the jewelry there is much to please the eye, an old Indian carved emerald, set in sapphires, as the central pendant of a heavy necklace made of innumerable threads of seed pearls, Baroque pearls and rubies also add color to the piece. There are many rings; a golden sapphire, a gleaming yellow stone with an enamel shank; a star ruby set with carbouchoon sapphires; precious jade set with a border of sapphires; and a diamond surrounded by many carbouchoon stones, a copy of a Hindoo ring. In a square brooch may be seen a black or fire opal in a peacock setting. An ivory bracelet is strung together with enameled pieces set with rubies. Nearby are aquamarines set in old silver.

An unusual item in the show is a golden spur, set with precious stones, especially fashioned as a gift for a young horsewoman. Of the many bracelets there is a pair of carved white jade and patined enamel in a dragon design.

Also included in the show are cocktail sets, pen and cigarette holders, a silver dish made on the pattern of an open shell, and numerous other articles of intricate and beautiful workmanship and design.

Miss Zimmermann, who has been in Charleston since before the opening of the show, is now a guest of Mr. and Mrs. Clarence E. Chapman, at Mulberry plantation.

DECORATIVE ARTS
122 EAST 42ND STREET
NEW YORK CITY

February 27, 1935

Mr. R. Whitlaw
Gibbes Art Gallery
Charleston, N. C.

Dear Mr. Whitlaw:

I had the pleasure of a long visit to your most interesting galleries when I was in Charleston last Spring. I thought your collection exceedingly interesting and enjoyed my time in the galleries very much.

And now I hear that Miss Marie Zimmerman of the National Arts Club, New York, is to exhibit with you in March and I feel (because of my feeling for her and my interest in your museum) impelled to write and say how mutually beneficial I think such a show would be to Miss Zimmerman and to your beautiful city.

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Her approach to different periods of fine metal work is extremely sensitive. She uses a Chinese precious stone as an artisan of a great Chinese period would use them. Her delicate crystal and bronze candelabra might have spread the light over an Italian medieval banquet table.

Although she does not hesitate to respond to the influence of the great art periods she is a definitely creative artist. In the making of beautiful table service, of fine jewelry, she is extremely imaginative and capable. She has many times been called the Cellini of her day, and she possesses his knowledge of architecture as well as the great Italian's wit and imagination. She has a most carefully trained technique and has the authority of a cultured background for the symbolism

DECORATIVE ARTS
122 EAST 42ND STREET
NEW YORK CITY

Whitlaw

-2-

Feb. 27, 1935

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Cordially yours



Mary Fanton Roberts
Editor

MFRAG

FEMALE CELLINI SHOWS ART HERE

Woman Metalsmith, 'Last of
Great Craftsmen,' Opens
an Exhibition Today

AT THE GIBBES GALLERY

Marie Zimmermann Shapes
Gold, Silver and Jewels
into Lovely Patterns

By FRANK B. GILBRETH

The last of the great metal craftsmen, a businesslike woman about forty-five years old, yesterday was arranging an exhibition of precious metals and gorgeous jewels at the Gibbes Art gallery.

Known as the modern Benvenuto Cellini, Marie Zimmermann, assisted by several male helpers, directed the placing of the objects, occasionally seizing a hammer or a pair of pliers with impatient fingers and securing supporting wires with several deft motions.

The exhibition of her works, which are worth a good deal more than their weight in gold, will open today and will continue through April 8. A tea in her honor will be given this afternoon by Mrs. T. Ferdinand Wilcox, Miss Ethel D. Spears and Mrs. Sarah Spencer, of Yeamans hall.

Thirty years ago, when Miss Zimmermann was trying to decide whether to become a physician or an artist, she saw advertised a course in metal work, at Pratt institute in Brooklyn. Against the advice of almost everybody, she enrolled in the course. Thus she embarked on the career in which she now is recognized as a leader.

On a large table in the foreground of the exhibition is a dinner set of gold. Every piece, from the knives and forks to the plates, goblets and vases, were modeled in Miss Zimmermann's shops in Long Island and New Jersey. Some of the work has been done by workmen trained by her, but the difficult bends and artistic curves are executed by her own hand.

Craftsmen Don't Fear Work

"It takes work," she said in an interview. "The old craftsmen were not afraid to work until they got something perfect."

The pieces of gold—actually they are sterling silver with a heavy layer of gold put on by electrolysis—are modeled first in brass by Miss Zimmermann. Her workmen then follow her patterns.

follow her patterns.

Rhodium, the noblest of all metals, a platinum product, has been used to plate several sterling silver dishes, shown in a separate display case. It is with rhodium that Miss Zimmermann has been experimenting for the last several years. The metal is as hard as steel and will not tarnish. By polishing it in various ways, finishes resembling platinum, silver or pewter can be obtained. When experiments with the metal have been completed, the housewife may be able to throw her silver polish away.

Possibly the most spectacular piece in the entire collection is an object which resembles an Egyptian treasure chest. Carved from a massive piece of crotch mahogany, it is colored in dull splendor with violet and blue beeswax. It is embossed with virgin silver and studded with lucent amethysts.

Kindles Different Emotions

Neat, but not gaudy, some might say. Others might find something in the deep dullness that would recall the curse of the Pharaohs, a hidden mystery fashioned by master craftsmen whose bones now are dust, by a mysterious, secret process, long since forgotten.

In another show case is a carving set, which is made of ebony, gold and stainless steel. It is downright elaborate.

In another are pieces of bronze, molded from models of wax. The wax is melted away carefully before the metal is poured into the molds. The process, which is nearly the same as the one used by Cellini, is so exact that fingerprints left on the wax will be reproduced on the bronze. Some of the brasses have been dyed. That process is Miss Zimmermann's.

But none of her processes is secret. She is perfectly willing to tell how each piece was made in her shops. Apparently, she is confident that, despite methods used, her work cannot be duplicated. Her secret lies in the handle of her hammer.

"If you know how to use a hammer, it is not tiring work to shape the pieces," she said. "The rebound lifts the tool for you. It isn't at all difficult work for a woman."

Workman, Beated, Quits

On one occasion, a vase was being made in her shops. Miss Zimmermann's design called for a vase, which was Oriental in shape, to converge near the top, and then spread out again, like a large flower coming into bloom.

"We'll have to join two pieces together," a workman told her. One piece of metal can't be made to do it."

"If you thin it at the bend, it will do it," she told him.

"No, it won't," the workman replied.

Miss Zimmermann put on a blue work shirt. She took the workman's hammer. She started tapping at the vase.

Gradually, the metal began to assume the required shape. The workman stood silently by until he saw that the artist was going to be able to do what he himself could not do. Then he picked up his coat and left the shop. He never came

News & Courier March 12.

Metal Smith's Art ***New & Curious. Mar. 19***

The News and Courier has been asked to publish the following appreciation, written by a visitor to Charleston, of the exhibition of metal craft and jewelry now on view at the Gibbs art gallery.

By FLORENCE A. GARNSEY

No Charlestonian, young or old, rich or poor, should lose the opportunity of seeing the beautiful works of art now on exhibition at the Gibbs art gallery by Miss Marie Zimmerman, of New York city. Words fail one in attempting to tell how charming and interesting it is. Works in gold, silver, bronze, enamel and in jewels of every conceivable color and design tell that she is a master of her craft.

On entering the gallery, one sees a table set with a gold dinner service, superb in effect. A gold vase filled with flowers stands in the center, flanked on each side by tall gold candlesticks. Gold service plates are set in place and at each place are goblets and wine "glasses" of varying sizes with knives, forks and spoons. It all seems too superb to be desecrated by anything so mundane as food but one is told that it is actually silver, heavily gold plated, which does not in the least alter the gorgeous effect. It ought to be in Buckingham Palace.

One case is filled with bronze, vases and other articles, gilded and beautifully designed. Other bronze pieces are actually dyed to the richest shades imaginable. How these superb color effects are produced one cannot even guess. It is no doubt the result of long hours of work and experimentation and, needless to state of great talent. There are vases with the lovely green patina one finds on pieces dug up by excavators in Pompeii, quite as beautiful, exquisite in color and texture.

Another case is filled with lovely silver articles, beautifully designed, carved and chased in elaborate patterns. A pair of bronze Renaissance candlesticks stand in the center of the room. Clear crystal balls hang from their graceful branches, unusual and most interesting.

A small model of a chapel to the right has an enameled ceiling, beautiful stained glass at the back and before this, a pedestal with an urn of lovely form. A wrought iron gate forms the entrance. It is both impressive and solemn, and suggests the work of a man, of several men, in fact, and all of them artists of the highest caliber.

Then at last one comes to the case of jewels. How can they be described? One fairly revels in the delicacy of color and design. Amethysts are surrounded by smaller stones in every conceivable shade, dark opals flashing with greens and blues, are set about with jade and diamonds. Earrings of aquamarine, clear and lustrous hang from diamond leaves. One finds earrings and necklace of variegated colored gold leaves from which depend lovely tiny flowers cut from translucent stones of every imaginable shade. A heavy rope of seed pearls is decorated with jade and enamel and finished with tassels of seed pearls—but one could go on forever and still not hope to do justice to the superb beauty and the wonderful craftsmanship of this exhibition. It is simply unsurpassed and if one misses it, who knows when such an opportunity will arise again, so—don't miss it!

Art:—

Artists to Hold Excellent Show At Faulkner

Miss Marie Zimmerman, of New York, known as the finest craftsman in this country, will hold an exhibition of her work in the Faulkner gallery in the public library opening Sunday for a month. Known as the Cellini of her day, Miss Zimmerman will show exquisite jewelry she has created, boxes and ornaments in gold, silver, bronze and brass.

Exhibiting with Miss Zimmerman will be Ruth Burke who will show wax portrait miniatures, and Erica von Kager of Zurich, Switzerland, whose portraits of children, landscape and still life are well known on both continents.

Miss Burke is one of the few artists in this country who have revived the ancient art of wax portraiture.

Art:—~~SANTA BARBARA~~ John M. Gamble Praises Show At Art Gallery

The Faulkner Memorial Art gallery should attract a record attendance during the month of March, according to John M. Gamble, well known artist, who says "It has never shown as impressive an exhibit, nor had as much the character of a metropolitan museum."

"The main gallery is given over to Marie Zimmerman's jewels and metal work, wax miniatures by Ruth Burke and paintings by Erica von Kager."

"In the small gallery or print room is a fine collection by Hokusai, lent by the Seattle Art Museum."

"The work of each artist represented shows masterly craftsmanship, fine design and decided personality."

"If one is capable of finding pleasure in good drawing, interesting arrangement of form, beautiful and novel color and materials, surely visits to the galleries should not be neglected."

Art:—

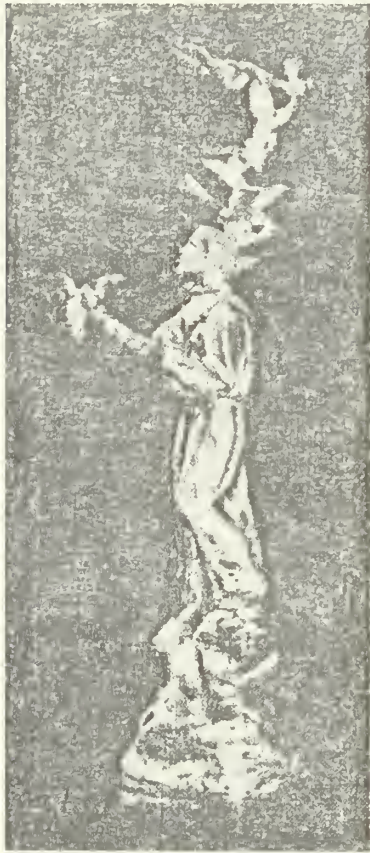
Noted Artists Are Entertained At Luncheon

A luncheon was given yesterday at the Little Town club for Miss Mary Zimmerman, Miss Ruth Burke, and Miss Erica von Kager, noted artists who are having an exhibition in the Faulkner memorial art gallery in the public library. Others in the party were Mrs. Jesse Lasky, Mrs. Wilfred Buckland and Mrs. Charles Runyon of Hollywood and Mrs. Francis T. Underhill of Montecito.

The artists have been entertained continuously at small informal affairs since their arrival here the first of the month. Their exhibition has attracted several hundred visitors daily to the gallery.

AS FOR THE REST OF THE EXHIBIT, IT WILL SUFFICE TO SAY THAT IT IS WELL worth anyone's while to drop in and see the beautifully artistic and glistening work of jewels and metal work by Marie Zimmerman, which include a complete dinner set in gold—36 goblets, 24 spoons, 24 knives, 12 forks, 6 plates and serving utensils with a crest of a star over a crescent over an oval enclosing another star and crescent, very, very, golden.

*Mary
Sant. Barbara
School Runyon
of Hollywood*



Obert Photo

LOVELY DESIGN

St. Francis and the Birds, a figure of "Everybody's St. Francis" in silver executed by Marie Zimmerman of New York and on display with exquisite object d'art and jewels designed by Miss Zimmerman.

Art:—

Thousands View Faulkner Show Scheduled To Close On Sunday

The exhibition of paintings, wax miniatures and jewelry at the Faulkner Memorial Art gallery which ends Sunday afternoon at 5 o'clock has attracted more than 6,000 visitors since it opened March 5. Few Santa Barbara people perhaps realize fully the great importance of the art wing to the public library. No other single educational or cultural agent in Santa Barbara equals its range of influence.

The two art galleries with a new exhibition each month furnish an opportunity of seeing not only outstanding painting and drawing by Americans but Europeans as well. Out of town visitors find the Faulkner gallery and art library a special attraction.

Arthur Miller, of the Los Angeles Times, wrote recently that a leading book dealer in Hollywood reported more than half his cash sales in the past two years were of art books. The demand at the library for books on

modern small houses, furnishings, leather and metal craft and drawing, quite exceeds the supply.

The clipping and picture files which comprise more than 160,000 items, had a circulation of 6,501 during the months of January and February. Teachers, school children, college students and artists make constant use of these files.

President Roosevelt's committee on "Recent Social Trends" made the following statement: "From a social point of view, as contrasted with art for art's sake, the problem of art, like that of religion and recreation, turns today on its service to man in his inner adjustment to an environment which shifts and changes with unexplained rapidity. Art appears to be one of the great forces which stand between maladjusted man and mental breakdown, bringing him comfort, serenity and joy."

—L.M.H.

Art - *South to here* *March 5 '39*

Three Distinguished Artists To Open Exhibition Today At Faulkner Gallery

The work of three distinguished artists in different fields of artistic expression should attract scores of visitors to the public library tomorrow where the exhibition opens in the Faulkner Memorial Art gallery. The artists include Marie Zimmerman of New York, America's outstanding designer in precious metals, Ruth Burke and Erica von Karger. This is their first show on the west coast, although their work is well-known in the east and in Europe.

When Miss Zimmerman had an exhibition of her work in Charleston, South Carolina, 7,000 residents of the city viewed the show and were thrilled at its beauty. There is nothing she

does not do from tiny intricate earrings set with precious stones to great bronze and iron doors and gates. Her work on display will include table service, jewelry of all kinds, intricately designed boxes of silver, trimmed with gold and ornamented with jewels. One of these boxes has an ancient cameo on its lid with figures depicting Day and Night. The cameo is surrounded with amethysts for night and topaz suggesting day.

Some of Miss Zimmerman's things have been suggested by the ancient artists of the Renaissance, others are her own creation. Miss Zimmerman, of distinguished Swiss parentage, was born in Brooklyn. She studied at the Art Student's League, the National Academy and with the craftsmen themselves for many years.

Miss Burke is the first artist to revive the ancient art of miniature portraiture in wax, famous in the time of the Italian Renaissance. A lost art, Miss Burke evolved and created many of the steps. Her portraits in this medium have been described as precious heirlooms of the future. The artist started this work when she went to England to study enameling.

Erica von Karger, an Austrian artist whose landscapes and portraits have won favorable notice in this country. She has held one-man shows at Marie Stern's in New York, where the art critic in the New York Times has praised her work. She will show portraits, flower paintings

and landscapes. Her paintings have also been exhibited at the Barbizon-Plaza galleries. Her paintings of children have been praised especially.

The artist received her technical training in the schools of Basle in Switzerland and under Walther Thor in Munich.

*March 19
1939*

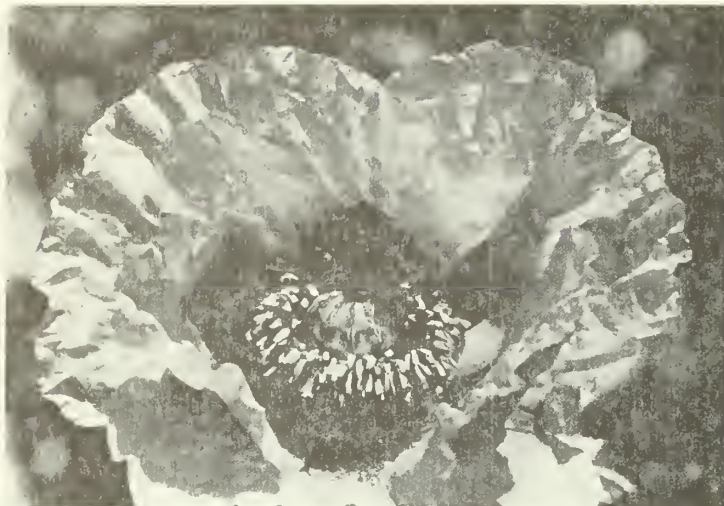


News-Press Staff Photo

WELL KNOWN ARTISTS

Miss Ruth Burke, noted for her miniatures in wax and Miss Mary Zimmerman (right) one of America's most famous craftsmen at the Faulkner Memorial Art gallery in the public library where their work is being shown.

Appendix 3 - Marie Zimmermann article, "Cinderella of the Metal World,"
Arts and Decoration, May 1940, pp. 13, 14.



ARTS & DECORATION

Volume LII May 1940 Number 1

Mary Fanton Roberts, Editor
Willard Fairchild, Art Editor

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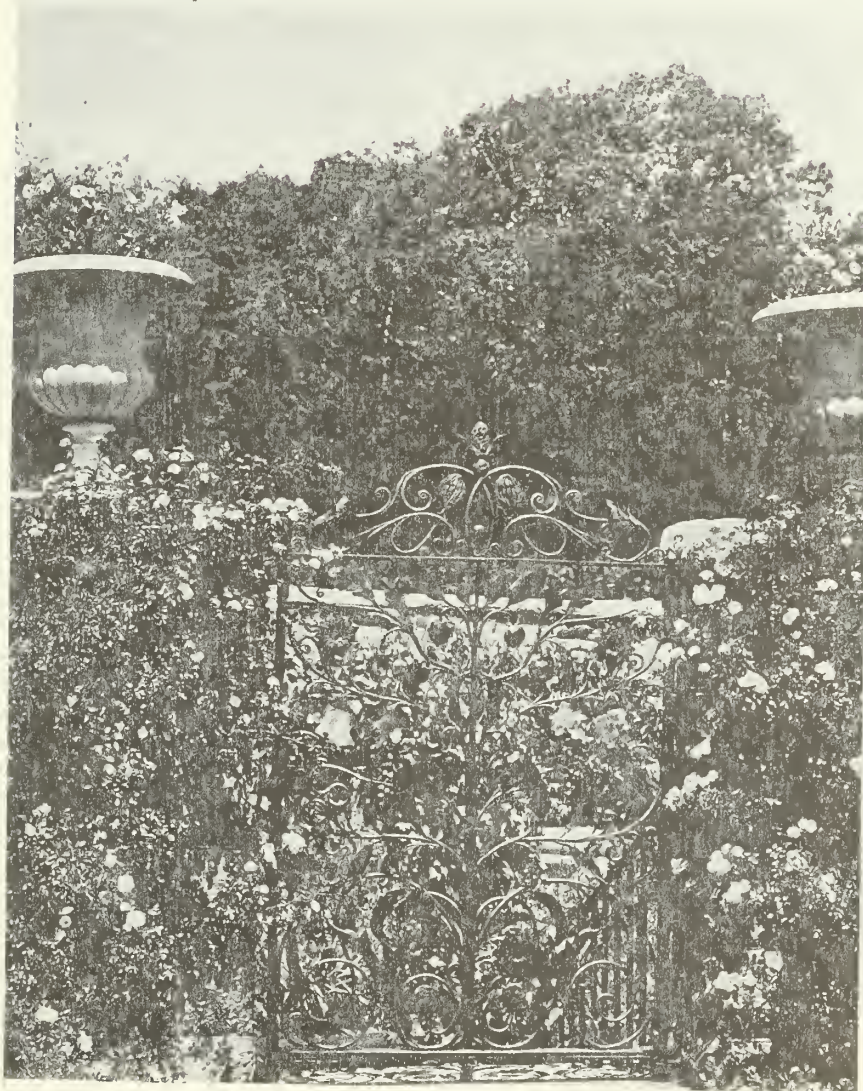
ARTS & DECORATION is published monthly by McBride, Andrews & Co., Inc., Robert M. McBride, President; E. C. Turner, Secretary. Publication office: 34 North Crystal Street, East Stroudsburg, Pa. Editorial and general offices: 116 East 16th Street, New York. Advertising offices: New York—116 East 16th Street; Chicago—919 N. Michigan Avenue; Detroit—710 Stephenson Bldg.; San Francisco—Russ Bldg.; Los Angeles—536 S. Hill St.; London, E.C.4, England—23 Fleet Street. Subscription price: One year, \$3.00; two years, \$5.00. For Canadian postage add 50¢ per year; for foreign postage add \$1.00 per year. We are not responsible for unsolicited manuscripts or illustrations. Copyright 1940 by McBride, Andrews & Co., Inc. Printed in U.S.A.



Cinderella of the Metal World

By MARIE ZIMMERMAN

Photo: Frances Benjamin Johnson

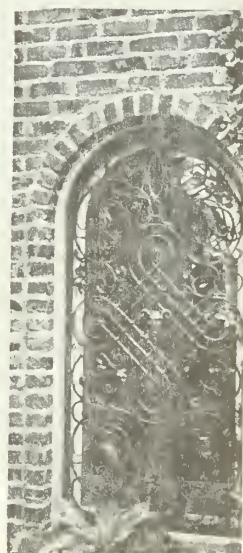


A WROUGHT IRON bell pull and lantern, all designed by Marie Zimmerman. Miss Zimmerman's life has been given over to working in the field of wrought iron, the finer metal and precious stones.

WROUGHT iron and cast iron, one the product of forged iron and the other of the furnace, are the two fundamentals of the many decades of decorative ironwork in all the countries of Europe and the Orient. Although iron is the least expensive of all metals there is no material which lends itself to more beautiful treatment. The method of handling iron is simple and direct, yet in some respects it is the most difficult medium in which to work.

Naturally a metal in itself can neither be regarded as base nor precious; it is the point of view towards the metal, the use to which it is put and our treatment of it that places it either in a glass case or in our kitchen closet. This is particu-

LEFT—This garden entrance has a wrought-iron gateway which is planned in a very modern spirit, with a design of leaves and flowers—all very simple and uncrowded. The stone wall at either side, covered with climbing roses, adds greatly to the beauty of the design.



RIGHT—This wrought-iron window grille is a decorative note on a home at Lake Forrest. The design is modern and very characteristic of the artist—Oscar B. Bach.



Photo: Mattie Edwards, Hav

early (true of iron) it can be developed into something of breathless beauty, as witness the grilles and *rejas*, the balconies, handrails and cathedral "embroideries" on one hand, and the great iron pots and saucepans and modern machinery on the other. Precious iron is largely the product of imagination and dexterity, the mechanically-minded think of drain pipes and sewers, both necessary but not apt to be ornate. It is your responsibility or mine or the manufacturers if pig iron is to be made into a fine decorative product. And what is true of iron is equally true of wood or steel or concrete. It is the approach that regulates the products. Possibly no other metal has been so important in the decorative development of our civilization as iron; beginning away back before the Christian era and today receiving a fresh impulse from the interest in Modern design.

The products of the ironmongers' work have been noted in eras of thousands of years before Christ and samples of pig iron have been found in Chaldea, Assyria and ancient Egypt. The Hebrews were acquainted with the art and the Greeks are credited with the craft of casting the first statue in iron. Currency bars which have been found by the hundreds in various parts of England, prove that the Roman settlers found iron very satisfactory as a medium of exchange. By the tenth century there was a widespread use of iron in the Orient, Europe and England, and later, when the building of the great cathedrals began, ironwork found its first essential place.

In Spain, the Renaissance period of ironwork reached a height of grandeur attained in no other country. Of all the Spanish craftsmen the smith and the armorer were the busiest, especially in the sixteenth century. The ironwork, which in Spain towered above all others, may be seen in the *rejas* of monumental size to be found in many of Spain's

ABOVE, left—French wrought-iron work of the eighteenth century formed the door of the chapel of an ancient church in Avignon. It is at present in the Musée Calvet in Paris.

ABOVE, A Spanish wrought-iron wellhead at the home of Mrs. Ben Lyon in Santa Monica, California has a base finished with Spanish tiles. It fits in harmoniously with the Spanish-type house designed by W. E. Flannery.

ABOVE—Entrance to the garden on the estate of Mr. and Mrs. Harold I. Pearson. The distinguishing feature is the modern wrought-iron gateway.

ABOVE, right—The inset porch at the home of Lillian Kolb at Palm Beach, with wrought-iron balcony, columns and lintels, showing Spanish influence. The floor of the porch is of Spanish tiles. Architect, John I. Volk.

Photo: Mattie Edwards, Hav





Photo: Samuel H. Gottscho



Photo: Ernest Graham



Photo: Mattie Edwards Hewitt

ABOVE, right—Beautiful wrought iron encloses the porch of the guest house on the estate of Mrs. George Huntington in Charleston. The design is modern with the technique of the medieval English wrought-iron work Simons & Lapham, architects.

ABOVE, extreme right—A fine wrought-iron arched doorway is used between the vestibule and garden in the home of Mrs. Frank Melville at Stonybrook, Long Island. The design is very modern and extremely felicitous for an entrance door to a garden.

FIT Notable features in a Long Island estate are the garden on a raised level, the double stairway and wrought iron railings John Russell Pope, architect

THIS well designed western home is built of whitewashed brick which makes an effective background for the wrought iron railing and columns. The iron is of English design, technically good and appropriately placed.

EXTREME right—Entrance door to the Monument de la Tranchée des Baionnettes in France. It is of forged iron, very modern and framed with fluted stone pilasters at either side.

great cathedrals. These screens were in no way inferior to the high alters, and examples of this type of wrought iron may be seen in the finest Spanish churches.

The Gothic tradition in wrought iron survived in France until well into the sixteenth century and was marked by the productions of the highest skill in locks, knockers and caskets. For some time, France, like England, was content to make doors, furniture and hardware in endless variety; but under the reign of Francis I and Henry II famous designers of ironwork appeared.

At the time of the accession of Louis XIV to the throne of France, the ironworkers were acknowledged as the cleverest in Europe, combining fine design and masterly execution, often so daring that they reached the limit of what was allow-

able for the working in metal.

During this same period Italy became the center of iron art work, especially of the more elaborate and rococco type. Fine examples of this period can still be seen in the rich Italian cities.

The Orient should not be forgotten in the presentation of Classic decorative metal. Examples of Chinese work date back to 500 B. C. At this time bronze was even more popular than iron, which became more and more imitative. The first record of ironwork in Japan appears in the second century B. C., and the craftsmen attained considerable skill and quite a social position.

There are certain fundamental principles of design and execution to be found in all (Continued on page 59)



Photo: Ernest Graham



CINDERELLA OF THE METAL WORLD

(Continued from page 15)

ironwork that is good, and the craftsman who is trained as a designer and metal worker knows everyone of these. It is very important that material for this work should not be taken from its proper sphere and used by tricks and illusions for other environments. There are workers in iron today who attempt to make this metal look like wood, gold or bronze, losing the significance of ironwork.

Without the correct finish the full beauty of the metal cannot be appreciated. Iron, like any other material, must be finished according to its use and purpose. Interior ironwork should possess a finish that is the color of armor and may be polished as bright as silver. For exterior ironwork the iron should be only slightly polished and left in the tone obtained from the forge.

The ironwork in this country has, so far, been largely imitative; developed by the different settlers who brought their designs and techniques from England, France, Spain and the Orient. Perhaps this is too sweeping a statement, for although we see French ironwork in New Orleans, Spanish along the southern Atlantic coast and in California, English in New England, we also have in this country a number of outstanding ironworkers. The inspiration for an American ironwork seems to be Nature in her more joyous moods—flowers, birds, small animals—expressed in an uncrowded design and by methods simple and direct; in other words—Modern. I remember that Goethe once said "Nature and art cannot be separated without destroying art as well as life."

A great threat to modern ironwork, from my point of view, is the use of modern mechanical tools. In the iron of the past each piece spoke of the individual artist—each hammer stroke, each tool mark pointed the master's ability and character.

Of course, the foremost question that arises in the modern mind is about the use of iron in the garden and outside the home of today. When is it suitable, when essential, and in what sort of garden does a certain period of ironwork belong? Cast iron, although widely used in Victorian days for porch rails, stair

rails and fences, is losing its vogue and wrought iron again is in the ascendant.

Of course the best possible plan, if you desire to have ironwork in your garden, is to suit the metal work to the period of your house and its accessories. It is feasible, as you have already seen, to secure modern French ironwork; and for a Norman house, with its flat, walled-in garden, French ironwork would be most suitable for furniture, lanterns, doorbells and hardware. French work is quite formal and somewhat over-elaborate in its execution, yet suited to the French period house or even to the modern French cottage. A matter to consider before getting too deeply into the purchase of ironwork is its expense. It is not more expensive than fine garden sculpture but it is definitely more expensive than the ordinary wooden garden pieces, except perhaps in California, where there is much local ironwork made for its modern Spanish American home. Some of the metal craftsmen in the West are capable artisans and are doing work eminently suited to modern houses and gardens. But that is rather the exception.

Of course, if you are having a definitely English cottage, which may be quite a large house in this country, English ironwork is suitable for stair balustrades, porch rails, fences and many garden accessories. Most of the English ironwork is definitely Traditional but nevertheless harmonious with the Modern English home.

If the Italian villa is what you have in mind there are endless Traditional Italian periods that are being widely and very well copied in this country. Iron is especially picturesque with the pale, rosy-pink villa as a background. Of course, it is not essential to use a great deal of iron in order to have a certain fine stability about your garden. A few old settles, which you are urged not to paint white, and an occasional chair, some courtyard lanterns and a stair rail, if your garden is on two levels, will give your garden a certain fine strength in the furnishing of the out-of-doors.

There are today well-managed foundries, where wrought iron is developed in the forge and where larger pieces may be cast, not only in sections but as a whole in the *cire perdue* process.

In writing advertisements please mention

Appendix 4 - Article about Marie Zimmermann, "An American Worker in the Crafts," by Giles Edgerton, House and Garden, February 1922, pp. 28, 29, 78.

AN AMERICAN WORKER IN THE CRAFTS

The Colorful Creations of Marie Zimmerman Show a Wide Range of Materials and Designs

GILES EDGERTON

THAT erratic, capricious coquette—color—who flaunts her beauty to adorn one century and hides beneath black cloaks of fear in another; who pours her glory over canvas and marble for one race and time, and vanishes mysteriously for generations; that captivating lure to prince and pauper, to youth and age, has at last brought her witcheries to bear upon the art and artistry of this Puritan land.

Greece with all her beautiful white art also found value in polychrome ornament, for the Parthenon friezes, for her statues, even for the decoration of costume. India never built splendidly without color. She, too, had a great sense of the beauty of white, but intensified this with delicate tracery of red, blue, black and gold.

French imagination has never quite been caught up in the magic of pure color. Subtlety, strangeness, the eccentric in color combination have held Paris enthralled always in the art world. For generations in America we have suffered from Parisian subtlety and Puritan reticence. We have thought color obvious and "unrefined." And this blight has spread over art, architecture, dress and all manner of industrial art production. More than fifty per cent of the small homes in America are furnished in grays, wood-browns, dull-greens—a whole nation hypnotized by the idea that color is not genteel. Terrible devastating word! But we are escaping; orange color no longer startles us like an oath, flaming scarlet surprises and pleases us in paintings, decorations and millinery. Fabrics are woven with gay designs in brilliant green, blue and red, intensified by black. Rare and delicate tones are still, of course

deemed essential for old period rooms, and white and mahogany dominate Colonial interiors. Nevertheless we are pleased with Porret glass and Czechoslovak china with East Indian embroideries, brilliant Durant potteries. And even in the more modern period rooms, different types of decoration are brought together with occasionally a very spirited note.

In such work as that rare artist-artisan Marie Zimmerman is doing color is an essential part of the value of her achievement. She is handling metal, especially iron and copper, in new ways, often with simple, spacious flower-like outlines, and patines that vary from the gold of an old Cypress glass to the deep red of Chinese enamel, the blue of an East Indian turquoise and verdigris that shades into silver and gold.

Miss Zimmerman seldom uses brass. She feels that it is an unresponsive medium. "Just as you do not react to certain people, flowers or music." And with copper, bronze, iron, silver and gold she accomplishes a variety of beauty in art objects, in rare industrial art pieces, in the exceedingly lovely accessories of women's toilet. American walnut she prefers to all other woods and handles it in a fashion that expresses her appreciation. She has made some fine walnut doors with wrought iron hinges and latches and locks, some interesting chests carved, in-

laid with color and with elaborate fastenings of white iron. Occasionally if she comes across pieces of rare old Cuban or East Indian mahogany, she will work them into a jewel casket, which, in turn, will rest on a finely designed wrought iron pedestal.

Her combination of wood and wrought iron and enamel and semi-precious jewels



Wrought iron candle and electric light fixtures designed by Marie Zimmerman. The electric light is hidden behind the sconce on the wall



A lily-shaped bowl is finished with blue patina shading into silver and rests on a wrought iron stand

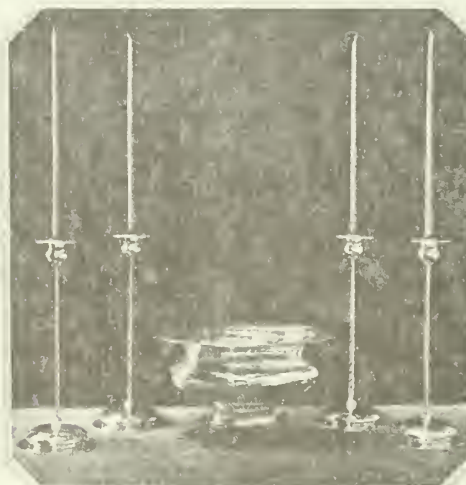


Table ornaments, designed so as not to obstruct the view or table conversation, are made of bronze with sapphire blue patina



This wooden jewel casket is decorated with silver gilt, enamel and semi-precious stones set in a rich design

is something wholly individual yet marking a tendency in the finest of American industrial art. Once we are launched in an appreciation of the inherent essential beauty of all metals, jewels and colors, we will work out rare and original conceptions because we have in this country no traditions for art or artistry; we have no fine old goldsmiths to help and hinder us; but we have marvelous new semi-precious stones in great varieties, which with a rich handling of metal and stones and a completely free spirit in design, should make us in years to come perhaps the very best craftsmen the world has ever seen. Except in rare instances we are far from it now. There are just a few genuine loving workers, like Miss Zimmerman, who are breaking paths on stony roads, but who are making very clear our stupendous possibilities for a beautiful, rich industrial art in America.

Like most real artists, Miss Zimmerman is an excellent organizer. We have so long had the stupid notion that artists did not and should not understand business, that they were incapable of conducting their own affairs, that we permit ourselves to be astonished when we find that people with imagination also have business ingenuity and ability. As a fact, executive ability and keen business sense require imagination, just as creative expression does. And the finer the artist, the more he has real contact with the world, the surer he is in cutting the channels in which he wishes his art to move. Not that he prefers buying and selling or that the traffic of his art wins his interest, but that he knows how to organize art and life; and that both are born of much the same impulse cannot be questioned.

Miss Zimmerman has trained an old blacksmith in Pittsburg into a most capable craftsman and he has done some of her most beautiful wrought iron work on his old forge where formerly he shod horses.

In the same way, up in Maine,

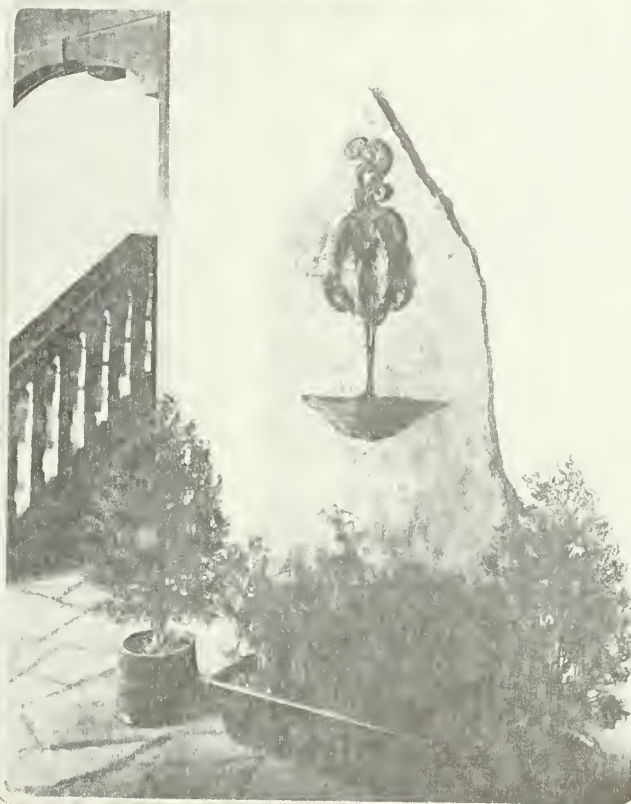
For a loggia was created this bronze wall fountain on a slab of stone about which vines can be trained. The bowl will be used for flowers



A wrought iron table of intricate design bears an old Italian marble top. The candlesticks have electric lights under the leaves



Cigarette box finished with old Roman patine, green and gold, on a simple wrought iron stand. Cornelian dolphin handle



she found a farmer who was at heart a craftsman and he helps her now with the carpentry work for her furniture and jewel boxes in other words she is not only an organizer but a teacher. And this again is a predominating quality among great artists: the desire to teach in the finest sense, inspiring others to work and enabling them to know how to accomplish.

Miss Zimmerman is a great lover of woods as she is of metals. She never stains or paints a wood, but handles it with loving care bringing out all its natural beauty. Her patines for metal work are developed with the affection with which she carves her wood cuts her stones and presses straight pieces of iron and copper and bronze into lace-like fantasies.

Some of her finest furniture is made of wrought iron, as, for instance, the table for the home of Mr. Glen B. Grosbeck of Cincinnati. It somewhat suggests the wrought iron tables of Medieval Italy and its top is made of old Italian marble. But the standard, the strong riveted supports, the beautiful ornaments of vines and wreaths and flowers are essentially Miss Zimmerman's own way of handling iron, in which you always find strength and permanence with delicate beauty. On this table are two wrought-iron candlesticks showing also a device which is wholly Miss Zimmerman's. Real candles are used in the upper part of the candlestick, but back of a finely modeled large iron leaf is placed an electric light which throws a diffused glow on the wall and on into the rooms, so that you have the sense of the delicate flickering candlelight, and yet the warmer fuller lighting of the room from the electricity.

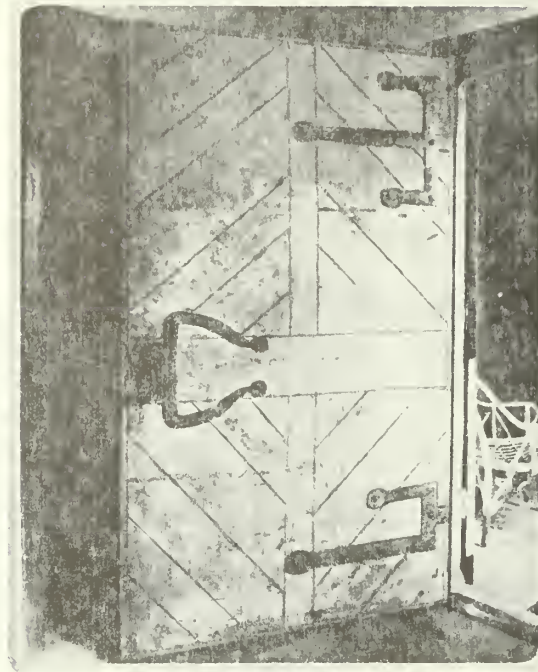
In another picture which illustrates this article a tall, slender candlestick is shown, exquisitely designed and modeled for candle only, but above it is an electric sconce with the lighting back of silk shade. In practically all instances Miss Zimmerman combines the two kinds of light with satisfactory effect.

For a client who wanted table ornaments that in no way interfered with delightful table intercourse, Miss Zimmerman designed

(Continued on page 78)

An American Worker in the Crafts

(Continued from page 29)



A walnut door designed by Miss Zimmerman. She was not only designer, but carpenter and craftsman for the wrought iron hinges and latch

a low bronze bowl in a gorgeous blue patine resting on a wrought iron standard and tall bronze candlesticks also with a blue patine; the twisted stems above the bobèche, wrought iron flower petals hold candles that are two feet tall. The effect is rare and extremely interesting.

Her copper flower dishes are perhaps her most original achievement in decorative metal. We are showing one beautiful model on a wrought iron pedestal finished with old Roman patine, green, gold and silver. A copper flower holder on a marble slab is another design of great beauty. The patine is also a Roman patine and the pendant in front a soft green jade. One of the most interesting of these flower bowls is as though a great lily were pressed together on two sides and extending widely across the wrought iron standard. The patine is a curious dark blue, broken with silver. Filled with violets and a single orchid, a color scheme of almost unimaginable beauty would be achieved.

A cigarette box with an old Roman patine, green and gold, is a real accomplishment in artistry. The pedestal is very simple in wrought iron and the handle of the lid of the box is a dolphin of cornelian agate which is beautifully carved.

A collection of fans which Miss Zimmerman showed in her exhibition at the Ehrich Galleries in December is

perhaps the most unique development in the art of fan-making since the days of Watteau, Lancret, Vernis Martin and Carracci; but so remote from these fragile bits of lace and carved ivory with delicate painting that they become at once a symbol of our kind of civilization and our sense of beauty. Miss Zimmerman, first of all in making a collection of fans, has beautiful flat ostrich feathers sent to her in every variety of brilliant colors and delicate shades. From these she combines a dozen or more color schemes in interesting and quite unique tones. These are placed together in ways to accent the beauty of the color of the feathers and then beautiful handles are arranged. Sometimes a complete handle would be taken from an old Syrian narghile, or a bit of jade would be combined with modern semi-precious stones and beautifully wrought gold, or the ornament of an old Chinese jewel box may be introduced with carved white crystal and opals.

In addition to jewelry of distinct originality, of rich fantasy and permanent beauty, there is almost no interesting small art object that Miss Zimmerman has not worked out in some delicate or splendid arrangement through the channels of her own imagination, from elaborate cigarette holders in amber or jade or crystal to finely wrought gold spurs inset with jewels.



Appendix 5 - "Metal Works by Marie Zimmermann," exhibited at Colby College Museum of Art, April 23 through May 30, 1982. Compiled by Gay Zimmermann.



METAL WORKS BY MARIE ZIMMERMANN

Exhibited at Colby College Museum of Art

April 23 through May 30

1982

(Compiled by Gay Zimmermann '82)

Marie Zimmermann was born of Swiss parents in Brooklyn, New York, on June 17, 1879. She was the fourth child of five. Independence and a high level of achievement were reflected early in Marie's activities. When she was 13 years old at the family's farm in Pennsylvania, she first went camping overnight alone. She brought her sleeping bag out into the woods, caught trout in the brook and cooked them over a fire for her dinner. In Brooklyn she won many prizes for horseback riding. When at the riding academy she discovered a huge Arabian stallion that "nobody would ride, Marie jumped on him and he was hers." She tamed the rearing horse sidesaddle but later found little time to worry about the behavior proper for a "lady" of the day. Marie had to make a decision whether to become a physician or an artist. She attended college: "in one door and out the other," but then a course in metal work at Pratt Institute brought out her natural abilities in art. She studied further at the Art Students League in New York. Then despite her father's refusing to talk to her for a year, Marie took a studio at the National Arts Club, 15 Gramercy Park, (and became a life member.)

At the National Arts Club, Marie designed jewelry, carved wood and metals and formed models for pieces. The heavy work for the pieces was done in her shops in Long Island and New Jersey. Marie used her studio also as a gallery to display her finished pieces. At first Marie's jewelry-making and metal work were merely hobbies. She gave pieces away. Then her work became a business. Friends and their friends came to her studio to discuss commissions. A woman going to a fancy ball at the Waldorf for instance might need an amethyst necklace to go with her purple V-necked long gown. Marie would design and make it for her. Other pieces were completely of Marie's own whim. She went often to the Metropolitan Museum of Art to wander through the Egyptian, Far Eastern and Greek rooms for inspiration. She represented ancient stories on pieces and sometimes used aspects of ancient styles. She made a gold pendant of Calipso surrounded by the animals and exhibited in Santa Barbara gold earrings of

Etruscan, Roman, Egyptian and Russian varieties.

In most of her pieces Marie hoped to achieve a look of antiquity. A story often told is of a woman who took a brooch Marie had made to Tiffany's. "I want something like this," she told the salesman. He replied "Oh, but that is very old." In fact, Marie had just finished the piece the week before. When she sold a piece, Marie would tell the owner to polish the metal only with a wool rag so as to preserve its "heirloom" quality. Marie tied her work very closely to nature also. In an article she wrote about the decorative wrought iron work of history in Arts and Decoration magazine, she quotes Goethe: "Nature and art cannot be separated without destroying art as well as Life." Marie did not stain woods, nor put black in her paintings, for "where do you find black in nature?"

Marie was knowledgeable about all aspects of the work she did. When workmen began to build a mausoleum she had designed, she would tell them in what quantities to mix the materials that formed the cement. She had an especially keen ability for verifying precious stones and obtained her gems from India and Africa through connections she had in these places. Most of Marie's artistry however consisted of hard work, "10% inspiration, 90% perspiration," as she put it.

In the 30's when a law was passed requiring workers in silver and gold to tell the government how much metal they bought and for how much they sold work done in these metals. Marie stopped most of her creating. "I am an artist, not a bookkeeper," she claimed. She became very depressed when her entire family died within a period of seven years. She continued into the 40's designing wrought iron pieces for a local blacksmith (out of work) to make for her, and she did some painting, but slowly abandoned these crafts also.

Marie's later life was spent between her Pennsylvania and Florida residences. She read as avidly as she had when she was young. She shot snakes and squirrels squarely in the head always, and occasionally would mention or give away her "junk," (jewelry.) She told her friend Ida one day, "wouldn't it be nice to die on some special day, not just any day of the week." She died on her birthday, June 17, 1972.



Egyptian Arabic mantel set (catalogue number 34)

METALWORK BY MARIE ZIMMERMANN

CATALOGUE. Measurements are in inches; dimensions used are indicated. Four marks used by Marie Zimmermann appear on the pieces in the exhibition. They are:

1. The monogram MZ, in a circle
2. M. ZIMMERMANN/MAKER (capital letters)
3. The monogram, MZ, in a circle surrounded by M. ZIMMERMANN (capital letters)
4. The initials MZ with mark number 1 between the two initials; MAKER (capital letters) below initials and monogram.

If a piece is marked, the number of the mark used is indicated in the catalogue entries below.

BOXES

1. BOX WITH COVER. Circular, incurved sides; slightly curved cover centered by handle with Oriental jade disc carved with house and tree; verdigris patina.

Copper D. 8"

2. BOX WITH COVER. Circular, tapering sides; cover with silver, white jade, turquoise and rose quartz finial.

Copper, gold plated H. 5 1/2"

Mark: number 1, bottom of lower section, center

3. BOX WITH COVER. Oval with miniature of L'Aiglon (son of Napoleon and Marie Louise) bordered with large pearls and four amethysts; back of cover also back of miniature which has colored coat-of-arms; side of box decorated with leaf design and precious and semi-precious stones. Engraved inside on bottom: King of Rome/ March 20, 1811-July 22 1832/ Baptised at Notre Dame/ June 9, 1811/ Napoleon Francis/ Joseph Charles/ Prince of Parma/ and/ Duc de Reichstadt.

Gold, pearls, precious and semi-precious stones L. 4"

Mark: number 1, back of lower section, center

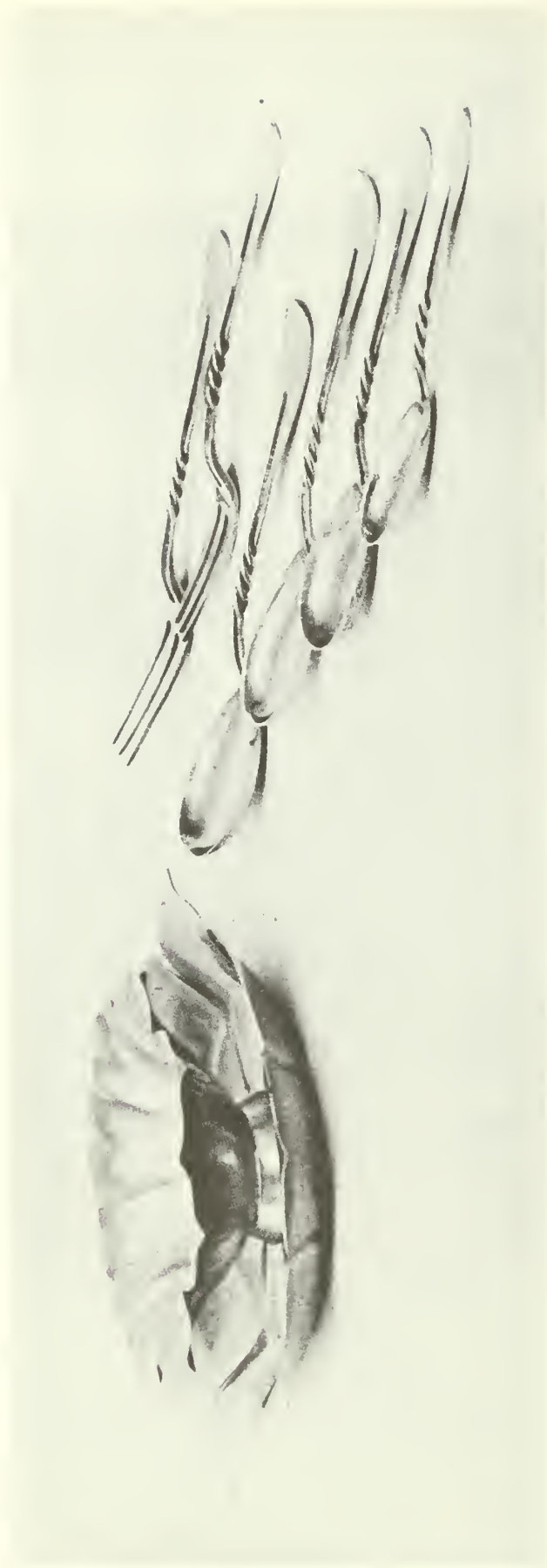
Miniature painted by Gertrude Robinson, well-known early 20th century miniature painter.

4. BOX WITH COVER. Rectangular rim, curving sides; slightly curved cover with semi-elliptical white jade handle set perpendicularly in a bronze mount; scrolled bronze stand; verdigris patina.

Copper with bronze L. 15"

5. BOX WITH COVER. Rectangular with curved corner and sides; slightly domed cover divided into light petal-like sections; painted with cinabar colored paint.

Copper L. 9 1/4" (cover L. 7 1/2" (lower section)



Gold plated copper flatware (catalogue number 11) with gold plated copper dish and saucer.

mark: number 1 and 2, back of lower section, center

6. BOX WITH COVER. Shaped oval; top with six semi-precious stones centered by seventh, all set in gold.

Silver, gold, semi-precious stones L. 4"

7. BOX WITH COVER. Sides curve to rectangular rim; pagoda-like cover with deep overhang; painted with cinnabar colored paint; carved Oriental finial with figure reclining on elephant under tree.

Copper L. 16 1/2" (cover) L. 12 1/2" (lower section)

8. BOX WITH HINGED COVER. top centered by oval carnelian cameo bordered by semi-precious stones; gold and copper overlay design surrounds border; stylized flower in repousse on back.

Silver, gold, copper, semi-precious stones L. 3 1/2"

FLATWARE

9. FLATWARE (one fork, two spoons). Fiddle-back handle; fork has three tines; spoons have ovoid bowls.

Silver with vermeil finish

Fork: L. 7" Spoons: L. 7 1/2", 6 3/4"

Mark: number 1 on backs of all pieces; also sterling on back of larger spoon.

Engraved on handles with coat-of-arms: These pieces are from Marie Zimmermann's personal service

10. FORK. Three tines, tapering handle with curved end and twisted section above shoulder.

Silver L. 9" Engraved ^RH+H on front of handle

Mark: sterling and number 1 on back of handle

11. FLATWARE (two forks, four spoons). Curved ends tapering to bowls of spoons and shoulders of forks; twisted section lower part of handles; forks have three tines; bowls are pear shaped.

Copper with vermeil finish Spoons: L. 7 1/4", 6 1/2", 5 3/4", 4 1/2"
Forks: L. 7 1/2", 6 3/4"

Mark: number 1 on backs of all handles

12. SPOON. Ovoid bowl, slightly tapered twisted handle.

Silver L. 11"

Mark: sterling, on back of handle



Copper vases, bowl, candlestick and covered box of similar fluted floral design reveal Zimmermann's versatility in interpreting a single theme among many varied and distinct types of "useable" pieces. (catalogue numbers 14, 29, 28, 44, 5)

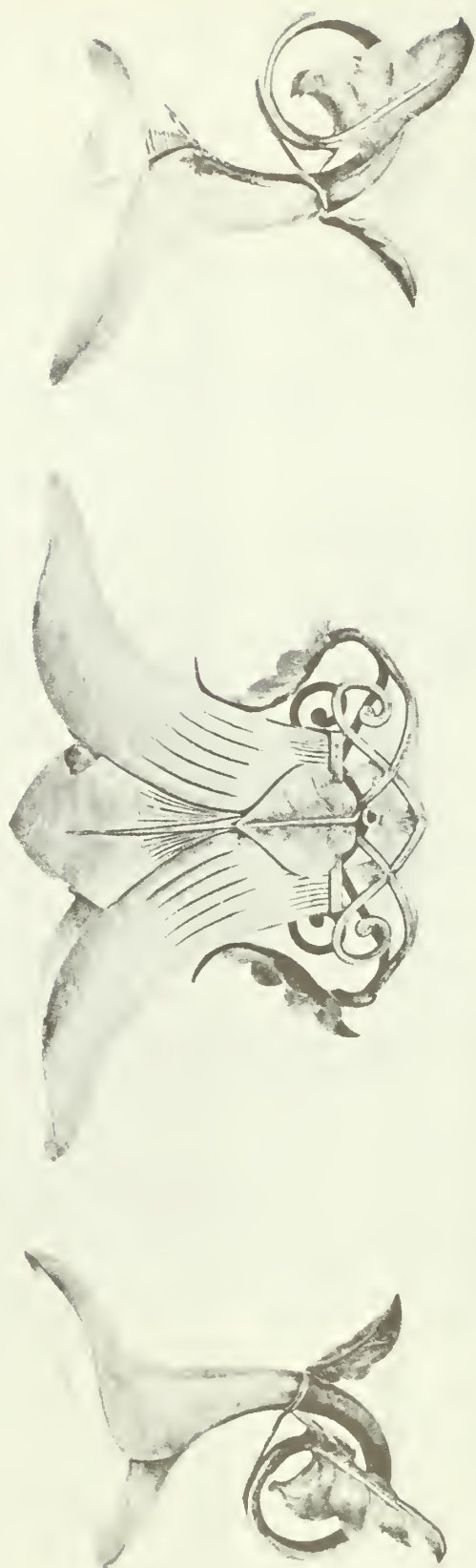
HOLLOW WARE

13. BOWL. Elliptical with pointed ends; rim divided into six curved sections; low oval base; painted blue.
Copper L. 15"
Mark: number 3 on bottom of base, center; also, 92 incised near mark
14. BOWL. Low circular fluted form divided into 8 sections on low circular base; painted with cinnabar colored paint.
Copper D. 10 1/2"
Mark: number 3 on bottom of base
15. BOWL AND SAUCER. Bowl in shape of pond lily; saucer in shape of pond lily blossom with petals curved back.
Brass D. 3 1/2" (bowl); D. 9" (saucer)
16. BOWL ON STAND. Shallow saucer shaped bowl with incised lines on exterior and interior; openwork stand supported on three scrolled feet which alternate with flowers and leaves.
Bowl: brass D. 7 3/4"
Stand: wrought iron D. 9", H. 5 3/4"
17. BOWL WITH COVER. Trumpet shaped flower form with rippled rim; domed cover with white jade finial; supported on stag.
Silver H. 12 1/2"
18. ASH TRAYS (two). Lily pad shape; tendrils curl and extend along back; one has verdigris finish.
Bronze L. 4 1/4"
19. CUP (liqueur). Inverted bell shape; stem composed of three strands of metal; circular foot.
Silver H. 3"
Mark: number 1 and sterling on bottom on foot, near rim.
20. DECANTER. Circular with tapering sides; bulbous section forms part of lower half of body; carved lapis lazuli and white jade finial.
Brass H. 11"
Mark: numbers 1 and 3 (incomplete) on bottom, center
21. DISH. Circular, divided into eight sections, shaped rim; raised on low circular foot.
Copper with gold plate D. 10 1/4"



Silver leaf-shaped dish (catalogue number 23)

22. DISH. Open shell with flutes radiating from center to scalloped rim; supported on four snail feet.
Silver L. 12 3/4"
23. DISHES (pair). Leaf shaped; curved handle in shape of stem extends into interior with leaves and one flower; latter missing on one dish.
Silver L. 4 1/4"
Mark: sterling on back of each.
24. DISH AND SAUCER. Both circular in form; rim of each divided into eight sections be petal-like shapes; sides of bowl flare from round raised base; saucer divided into eight sections by ridges repeating petals.
Copper, gold plated Dish: D. 5 1/4" Saucer: D. 7 1/2"
Mark: number 3 on back of each piece
25. GRAVY BOAT AND LADLE. Gravy boat shell shaped; curved handle extends down into scrolled rear feet; two snail shaped feet at front; ladle with shell bowl, curved handle with snail attached near end.
Silver Gravy boat: L. 8 1/4" Ladle: L. 7 1/4"
26. TEAPOT. Fluted, tapered sides, hinged domed lid with coral and ivory finial; curved handle with acanthus leaf and coral and ivory insulators; repousse decoration lower section of body extending up to spout.
Silver H. 7"
Mark: number 1 and sterling on bottom, center
27. VASE. eliptical shape with four curled and two upright petals forming the rim; handles formed by tropical bird motifs; verdigris finish.
Copper L. 20"
28. VASE. Circular fluted form divided into eight sections. Slightly flaring outward at rim and curving inward at bottom to sit on circular base; painted with cinnabar colored paint.
Copper H. 6 3/4"
Mark: number 3 on bottom of vase
29. VASE. Circular; curved fluted sides taper to round base; rim composed of six petal-like shapes; painted blue.
Copper H. 8"
Mark: number 3 on bottom of base, center; also 77 incised near mark



Egyptian Arabic mantel set (catalogue number 34)

30. VASE. Flaring circular neck; lower section has flat tapering sides, angular strap handles; painted black.
Copper H. 13 1/2"
Mark: numbers 1 and 2 on bottom center
31. VASE. Sides taper from slightly flared rim to raised base; two handles with stylized bat motif.
Brass H. 10 3/4"
Mark: number 3 on bottom of base, center; also 067 incised near mark.
32. VASE. Urn-shaped; scrolled brass handles with verdigris finish.
Silver and brass H. 9"
Mark: number 3 and sterling
33. VASE AND STAND. Vase with deep flared neck above convex lower section; stand with four large leaves supported on four small leaves; painted with cinnabar colored paint.
Copper Vase: H. 5 1/2" Stand: L. 8"
Mark: vase, number 1 and 2 on bottom; stand, number 1, on top
34. VASES (three). Set of three; central one based on lotus blossom and raised on curvilinear openwork base with leaves; flanking vases modified cornucopia shape raised on three leaves.
Bronze with gold finish
Central vase: L. 18 1/4", H. 11"
Flanking vases: L. 8 3/4", H. 10 1/2"
Mark: number 3 on bottom of central vase
35. WATER PITCHER. Four sided curved body; hinged modified lozenge shaped lid; square base; Greek key border on base and below rim; handle covered with raffia.
Silver H. 7"
Mark: numbers 1 and 2. Sterling and 925/1,000 on bottom

JEWELRY

36. BROOCH. Mount consisting of branch with grape leaves, vine, bunch of grapes to hold coral putto holding cornucopia; snake entwined around legs of figure; one foot rests on grape leaf and two bunches of grapes.
Gold L. 2 3/8"
37. BRACELETS (pair). Two dragon heads with open mouths hold ball between them; green enamel on some areas of head and yellow enamel used for eyes; remaining section of bracelets composed of small coral beads.
Silver and coral D. 3"



Jewelry by Marie Zimmermann (catalogue numbers 40-42, 37)

38. LOCKET. Hinged circular mount for two cameos with semi-circular support for chain. (One cameo carved with two heads in profile; second carved with Z in center.)
Gold, copper, silver, onyx L. 1 1/2"
39. PENDANT. Upper section of ten oval amethysts surrounding larger round amethyst; amethysts hang from upper section in three sections, the central one with three stones and those flanking it with two each. (Originally one of a pair of earrings).
Gold and amethysts L. 2 3/4"
40. RING. Oval carnelian center with carved mythological female figure (Flora); gold sides inset with alternating design of blue rectangles and red dots in enamel; green and white enamel leaf between two carved scrolls in triangle patterns on either side of ring back.
Gold, carnelian, enamel L. 1 1/4"
41. RING. Oval; green ivory-like stone carved with eight-petalled flower; five enameled blue and green triangles along partitioned area of gold on either side of ring back.
Gold, ivory-like stone, enamel L. 1"
42. RING. Rectangular amethyst in four-pronged gold setting; mythological scene carved in stone; gold sides have repeated alternating pattern of small sapphire or emerald between two narrow outstretched and slightly upturning leaves; upper and lower sides of ring setting carved with scroll and leaf.
Gold, emeralds, sapphires, amethysts D. 1"

OTHER OBJECTS

43. CANDLESTICKS (pair). Socket with flat rim composed of six petals; base formed by inverted flower with six petals; rope-like twisted shaft.
Copper, gold plated H. 12 1/2"
Mark: number 1 and 2 on one candlestick
44. CANDLESTICK. Socket with flat rim composed of six petals; base formed by inverted flower with six petals painted with cinnabar colored paint; narrow cylindrical shaft.
Copper H. 12"
45. CANDLESTICKS (pair). Socket with incurved sides; central section of ivory stained reddish orange; bulbous section below ivory; inverted trumpet base.
Silver with ivory H. 6 1/2"



Jeweled Madonna in ivory case. Pearl amethyst and gold mounted (catalogue number 49). "Madonna and Child modeled in silver polychromed with blue robe and red cloak. The little figure stands on a piece of carved jade. Behind the child's head is a moonstone halo. The mother holds in one hand a star ruby." (1940 Santa Barbara Press)

46. LAMP BASE. Branch shape with four flowers alternating with four leaves; tripod base of three coiled stems; painted black.

Wrought iron H. 23 1/2"

47. PLATE. Divided into eight petal-shaped sections.

Silver plated copper D. 12"

Mark: numbers 1 and 2, center, back.

48. SHRINE. Two hinged doors with circle above contained within Gothic arch; paste diamond surrounded by three amethysts top of each door; moonstone with two aquamarines and two amethysts in circle; crucifix hangs in interior.

Silver with semi-precious stones H. 7 1/4"

Inscribed on back of crucifix: Emma 1916; inscribed on back of case: Emma Achelis Miller December 30, 1916

49. JEWELLED MADONNA IN IVORY CASE. Cylindrical case; seated figure holds Christ Child; figures are polychromed; Madonna sits on carved jade; lapis lazuli halo behind Madonna who holds star ruby; moonstone halo behind Christ Child; base and rim of domed top decorated with pearls; amethyst surrounded by pearls on top of dome.

Gilded silver with precious and semi-precious stones H. 6 1/4"

Mark: number 1, sterling and "The Virgin of the Ruby," bottom

50. STAND. Small circular form with two types of leaves arranged in alternating design on scrolled feet; verdigris finish.

Copper D. 5 1/2"

51. ST. FRANCIS. Figure standing on rock mound; flock of birds around and above head; two birds on out-stretched arm; in hand held against chest.

Silver H. 14 1/8"



Cast figure of St. Francis (catalogue number 51)

Critical Opinion - A Sampling

Giles Edgerton, House and Garden, "An American Worker in the Crafts" February 1922

"In such work as that rare artist-artisan Marie Zimmermann is doing, color is an essential part of the value of her achievement.

For generations in America we have suffered from Parisian subtlety and Puritan reticence. We have thought color obvious and unrefined.

Her combination of wood and wrought iron and enamel and semi-precious jewels is something wholly individual yet marking a tendency in the finest of American industrial art.

It [wrought iron table] somewhat suggests the wrought iron tables of Mediaeval Italy, and its top is made of old Italian marble. But the standard, the strong riveted supports, the beautiful ornaments of vines and wreaths and flowers are essentially Marie Zimmermann's own way of handling iron, in which you always find strength and permanence with delicate beauty.

A collection of fans which Miss Zimmermann showed in her exhibition at the Ehrich Galleries in December is perhaps the most unique development in the art of fan making since the days of Watteau, Lancret, Vernis Martin and Carracci; but so remote from these fragile bits of lace and carved ivory with delicate painting that they become at once a symbol of our kind of civilization and our sense of beauty."

Florence A. Garnsey, News and Courier (Charleston, S.C.,) "Silversmith's Art," March 19, 1935

"...There are vases with the lovely green patina one finds on pieces dug up by excavators in Pompeii, quite as beautiful, exquisite in color and texture."

The New York Times, column "Exhibitions for the Week," December 2, 1923

"Marie Zimmermann is extraordinarily sensitive in adjusting scale to material. An iron gate is beautifully designed, with perhaps more delicacy than iron is usually treated, but it is

certainly iron and belongs out of doors, a piece of jewelry is handled with proper respect for gold and precious stones and is eminently wearable."

The New York Times, column "Mid-May Exhibitions in Various Galleries," 1926

"Her work [exhibited at P. Jackson Higg's gallery] is tantalizing, in all as fine as it is when at its best. A pair of candlesticks, for instance, shows beauty in the upper part -- beauty of both material and purpose. The design is light without losing a sense of the weight of the medium. Crystal beads, tactfully introduced, play with the light of candles. But when the iron reaches the base, it becomes both stringy and heavy."

Mary Fanton Roberts, editor, Decorative Arts Magazine, letter to Curator Whitelaw of Gibbes Art Gallery in Charleston, S.C. (in anticipation of Marie's exhibit there,) February 27, 1935

"It might interest you to know how New York regards Miss Zimmermann's work. I think I am quite right in saying that she excels in the art of her craft in this country... She has a rare gift in the combination of one metal with another, not only in form but in colors.

Her approach to different periods of fine metal work is extremely sensitive. She uses a Chinese precious stone as an artisan of a great Chinese period would use them.

She has many times been called the Cellini of her day. She has the authority of a cultured background for the symbolism of religious form as well as an unusually wide appreciation of architecture.

I find that she is one of the people we should be most proud of in this country."

Margaret Breuning, New York Evening Post, section "About Artists and Their Work," May 15, 1926

"The rather dense weaving of leaves and flowers in the design [Montgomery Ward bronze gates at P. Jackson Higg's] gives the needed solidity and firmness to the doors without producing heaviness of impression.

...The Egyptian influence interpreted (personally) makes

this monumental work have something of the serenity and tranquillity of old Egyptian art, but there is also the skill of modern adaptation to new times and needs that awakens one's admiration in this work."

Harriet Ashbrook, Brooklyn Eagle, "Woman Master of a Dozen Crafts," June 6, 1926

"In this age of specialization Miss Marie Zimmermann stands out as a unique figure. Thirty years ago, when she began her studies at the Art Students League in New York, she looked at the works of the ancient masters of Italy, the Cellinis and the Michelangelos, and decided she wanted to follow in their footsteps.

She wanted to make exquisite bowls and chalices of gold and silver, fashion great doors and braziers of patterned bronze, create tiny jeweled drops for a lady's ear, carve beauty and dignity into chairs and tables. She confided her ambitions to one of her masters.

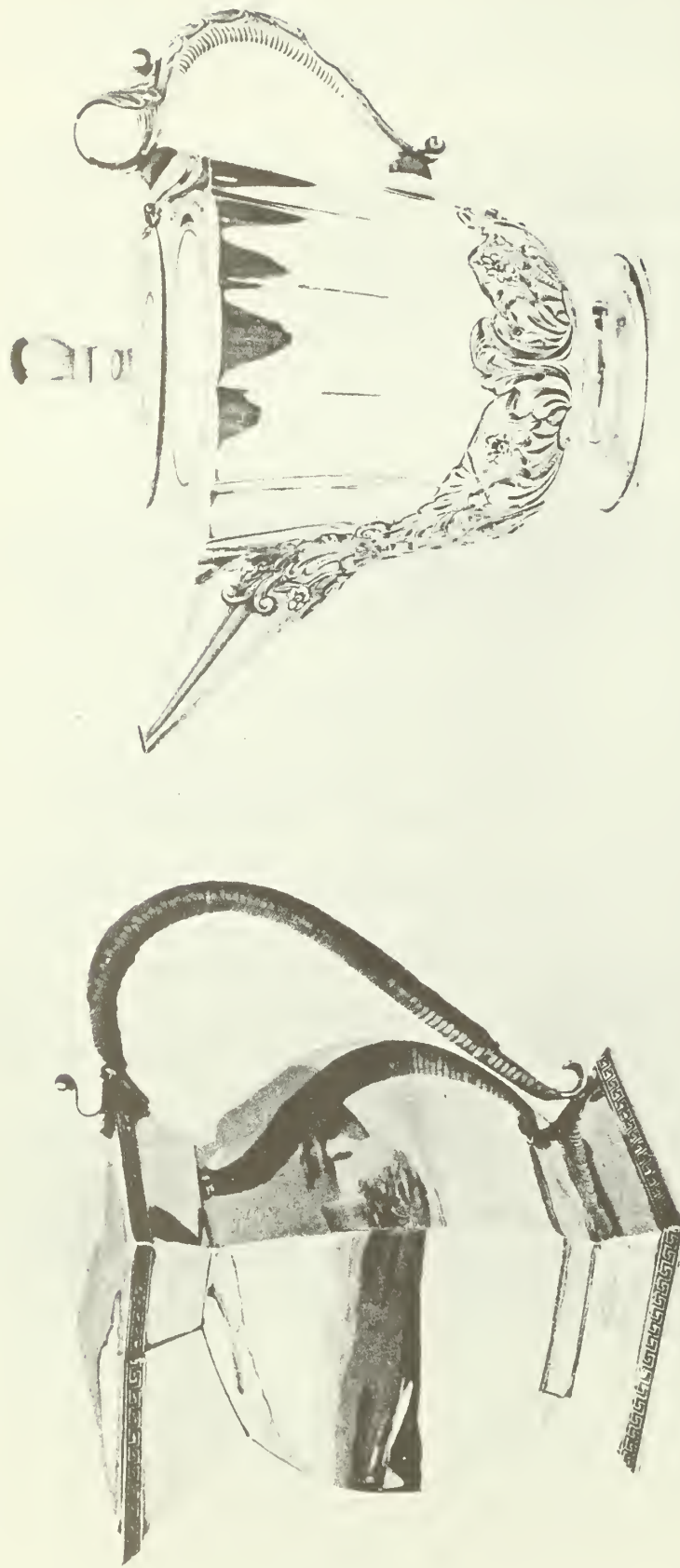
'But,' he protested, 'it will take you fifteen years to master the crafts which all this involves.'

'His estimate,' she now confesses, 'was too conservative. It took me twenty-five years, with each day of them filled with ten or twelve hours of work.'

The result is that today Miss Zimmermann is perhaps the most versatile artist in this country. She is a sculptress, a painter, a goldsmith and a silversmith, a cabinet maker, a wood carver, a jeweler -- even a blacksmith.

So nearly has she approximated the work of the old master craftsman that, not infrequently her products are taken for heirlooms of the Renaissance. Not long ago at an exhibit one gentleman was pointing out to a companion a beautiful, inlaid ivory box, explaining from the heights of his superior wisdom that it was very old, probably had been handed down through many generations.

'As a matter of fact,' Miss Zimmermann adds, 'I had just finished it the day before.'"



Zimmermann's stylistic versatility is demonstrated in two interpretations of a basic pitcher shape. On the left (catalogue number 35) Zimmermann's design, beginning with its square base consists solely of broad curved and flat planes. Interrupted only by the decorative border on top and bottom edges the swelling planes form a neat and compact unit. On the right (catalogue number 26) Marie combines traditional 18th and 19th century decorative treatments in a manner reflecting her own personal style. The broad curves of the pitcher's top and fluted sides are enlivened through use of an acanthus leaf repousse treatment extending from the pitcher's base to encircle its spout. The use of red coral with ivory finial and insulators reflect Zimmermann's interest in the juxtaposition of rich color and materials against her unusual shape combinations.

Marie Zimmermann Exhibits
(discovered to date)

- 1902 Art Institute of Chicago, First Annual Art Crafts Exhibit
December 15, 1902 - January 10, 1903
- 1911 Art Institute of Chicago, Art Crafts Exhibit, October 3-25
- 1922 Metropolitan Museum of Art, Contemporary Art display,
(Purchased MZ piece)
- 1923 Detroit Society of Arts and Crafts (exhibits through 1926)

Ehrich Galleries (E. 57th NYC,) December 1, 1923 - Jan-
uary 1, 1924
- 1924 Woman's City Club exhibit, April

Art Institute of Chicago, 23rd Annual Exhibition of Modern
Decorative Art, December 23, 1924 - January 25, 1925,
(MZ awarded Logan Prize)
- 1926 P. Jackson Higgs (NYC,) May
- 1929 Detroit Society of Arts and Crafts exhibit
- 1934 John G. Hamilton Galleries (E. 57th NYC,) May
- 1935 Gibbes Art Gallery (Charleston, S. Carolina,) March
- 1936 50th Annual Exhibition Architectural League with the
American Institute of Decorators, (NYC,) February 17-29
- 1937 Art Institute of Chicago, Thorne Collection of Miniatures
exhibited, October 15, 1937 - April 15, 1938
- 1939 Faulkner Memorial Art Gallery (Santa Barbara) March

Marie Zimmermann Exhibits Continued

Golden Gate International Exposition, Thorne Collection

1940 Worlds Fair (NYC,) two exhibits

Additional Marie Zimmermann Exhibits

Montclair Art Museum

Philadelphia Museum of Art

New York School of Applied Design for Women exhibit (1890)



Brass lily pad bowl and saucer (catalogue number 15)

Appendix 6 - Marie Zimmermann logo, which appeared stamped on her metal works.



- Appendix 7 - Excerpts from the Milford Dispatch, 1912, showing the visits of various members of the Zimmermann family to the area.
- April 25 "John C. Zimmermann, of Brooklyn" at the Milford Club dinner, Hotel Fauchere, Saturday evening.
- May 5 "John C. Zimmermann of Brooklyn was a visitor here Sunday."
- May 12 "Charles Zimmermann and family of Brooklyn were over Sunday guests at the Hotel Fauchere."
- May 16 "John C. Zimmermann, and William Mauch, T.B. Moore and Lanty Armstrong" guests at the Fauchere over Sunday. The group returned to Brooklyn Sunday, by auto.
- May 30 "Charles Zimmermann and sister, of Brooklyn, at Hotel Fauchere."
- June 6 "Charles Zimmermann and family at Hotel Fauchere."
- August 8 "D.H. Hornback, is expected home soon from Stamford, Conn. The family of John C. Zimmermann, by whom he is employed as a chauffer, will also return to Milford for the balance of the season."
- August 22 "John C. Zimmermann and family are guests at the Hotel Fauchere for the balance of the season."
- September 5 John C. Zimmermann and others to the fair at Stroudsburg.
- September 26 "Mr. and Mrs. John C. Zimmermann and son Jack have returned to Brooklyn after spending several weeks in the Hotel Fauchere."
- October 17 "John C. Zimmermann of Brooklyn as a guest at the Hotel Fauchere on Sunday."
- December 5 "August Canne, who is in the employ of John Zimmermann on the River Road above town, had his arm broken at the wrist last Tuesday, while cranking the automobile of Miss Zimmermann. He was taken to Milford, where Dr. Kenworthy reduced the fracture."
- December 5 "John C. Zimmermann and family, Mrs. Zaiss and a party of friends were week end guests at the Hotel Schanno."

HISTORIC STRUCTURE REPORT
Architectural Data Section

MARIE ZIMMERMANN HOUSE
DELAWARE WATER GAP NATIONAL RECREATION AREA
PENNSYLVANIA

By
Kenneth W. Bennett

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ADMINISTRATIVE DATA

This section is comprised of data supplied by the park staff of Delaware Water Gap National Recreation Area, Pennsylvania. Vital data that specifically identifies the structure and its historical significance is listed below.

VITAL STRUCTURE DATA

Title:	Marie Zimmermann House
Number:	LCS Number 209-C
Location:	Tract 11504 off U. S. Route 209, Delaware Township, Pike County, Pennsylvania (within the Zimmermann Farm Complex)
Treatment Period:	1912
Order of Significance:	Class I

PROPOSED SCOPE OF WORK ON STRUCTURE

The structure would be adaptively used both as a visitor contact station and as a living quarters for 4 to 12 seasonal employees (summer use only) and would require total exterior restoration and interior adaptive use. This work would entail the following specific tasks: 1. provide for general "clean up;" 2. provide utilities (water, electricity, and sewage disposal); 3. repair exterior components to keep out elements and carry away rainwater; 4. repair interior main stair balustrade; 5. rehabilitate kitchen and bath areas; 6. provide fire/intrusion alarm systems; 7. address, if possible, what impact there might be on repaired finishes that are not within environmentally controlled spaces. Phasing will be dependent upon total project cost.

PROVISION FOR OPERATING STRUCTURE

Because the structure is situated centrally on the Pennsylvania side of the recreation area, it will serve as seasonal quarters for rangers and

interpretive staff working in the Dingman's Ferry subdistrict. Use will occur between May 1 and September 1. It is the current policy of this recreation area to integrate historic structures into the park operation. The location of this structure is excellent because of the accessibility to other areas of the park including New Jersey, via the Dingman's Bridge.

Continued limited use as a residence would have no impact on the historic fabric of the structure. However, proposed use of the Zimmermann house as a quarters for seasonal personnel and as a visitor contact station could require some interior structural modifications to accommodate additional loading. Depending on life safety code requirements, there could be visual impact on the exterior appearance of the house. Such impacts would be reversible and thereby retain those qualities for which the house was placed on the National Register of Historic Places.

COOPERATIVE AGREEMENT EXECUTED OR PROPOSED FOR OPERATING STRUCTURE

There will be no cooperative agreements made with any of the surrounding municipalities or townships for fire, security, or safety services.

ANNOTATION OF ALL RELATED DOCUMENTS

Associated documents bear upon the structure's management uses, furnishing requirements, and interpretive needs and should therefore be integrated into the total assessment of this historic structure. They are as follows:

Classified Structure Field Inventory Report
General Management Plan
National Register of Historic Places Inventory Nomination Form

ARCHITECTURAL DATA

GENERAL INFORMATION

Preface

The contents of this report were extracted from a scarce and fragmented source of information. What sources were available and subsequently used were very general in nature and provide only a vague and rather incomplete view of the Zimmermann complex. It is quite possible that with the allocation of further in-depth research time additional information could be obtained to document a more precise historical account of the complex's evolution.

Acknowledgements

It is only appropriate at this time to convey my appreciation to those individuals who were instrumental in the preparation of this document. These include the park superintendent and his staff with an extended acknowledgement given to George Lucko and his immediate subordinates. Also a special thanks goes to Tom Solon, who as an architect detailed to the park, has exemplified unequalled professionalism in the areas of consultation, data gathering, and a general willingness to cooperate to insure that this product is of the highest quality. Those DSC professionals who assisted me with the investigative work should be acknowledged for their much-needed contribution and overall intent on excellence. This report could not have been completed without the efforts of these individuals.

HISTORY INTRODUCTION

A stately fieldstone farmhouse and its accompanying ancillary structures are situated atop a secondary bench above the river bottom and below the

dominant bluffs that rise beyond and form a three-sided geological enclosure. This 1255.80-acre land tract is located 4.8 miles south-southwest of Milford, Pennsylvania, in Zone 10 at East grid 5-11-870 by North grid 45-66-510. The main house sits some 100 yards above and west of U.S. Route 209 with its longitudinal axis oriented in general reference terms north to south. The remaining complex, consisting of two large abutting barns (one frame, the other stone masonry construction), a small frame house, and other associated outbuildings, is clustered approximately one-half mile northwest of the main house.

The Zimmermann acreages evolved through a purchase arrangement with Daneal Ennis Van Etten. This late 1870s land acquisition was without any major structural element for approximately 30 plus years. At the close of this extended period of non-development, a permanent residence was designed and erected.

The main house, built in 1912, along with several ancillary structures which were less prominently located, comprise the formal landscaped area of the site. These ancillary structures in the immediate vicinity of the house were added during subsequent years to complete a fully functional summer habitat for the Zimmermann family.

The entire Zimmermann complex exemplifies to a great degree the late arrival of outside wealth to the Upper Delaware River Valley. The building complex and associated land served only as a vacation estate and never was, nor was it intended to be, tied directly to the local agricultural economy. Its purpose that of a vacation retreat prefaced the advent of blossoming tourist industry which still thrives throughout the Upper Delaware Valley and adjacent Poconos.

The farm complex continued to function as a seasonal retreat up until approximately 1967 when the U.S. Army Corps of Engineers acquired the property and subsequently designated it Tract 11504. From 1967 through 1975 the complex was only seasonally attended and the buildings fell into a mild state of disrepair. In 1975, the National Park Service obtained full

rights to the property and only recently began the task of resurrecting what was once one of the more impressive summer retreats overlooking a meandering Delaware River.

PHYSICAL HISTORY

Exterior Appearance, ca. 1912

The main house's original configuration was a simple rectangular plan with the longer axis extending north to south. Exterior overall dimensions were approximately 54' 7" north to south by 33' 4" east to west. Above a relatively level grade extended a 2-1/2-story multi-shaded random-range, quarry-faced ashlar limestone masonry first story with a slate shingle-cladded second story topped by a Vermont slated gambrel style Dutch roof with a bell-case eave (see Illustration 3). At either gambrel end stood a stone chimney capped by an iron plate flue shield and screen. For clarification, the main building portion and the "L" wing will be described as separate entities.

Main Portion

At the main portion first floor level four symmetrically positioned and equally sized windows were interrupted by a single door opening occurring at about midway of the east elevation (see Illustration 1). The west elevation is a reflected image of the east at its southern extension with the remaining wall broken by the "L" projection. Within both gambrel end walls are two sets of French doors flanking either side of the chimney stacks.

The second floor spaces projected out beyond the secondary plane of the gambrel roof in the form of nearly a full width shed dormer. These projecting second level facades were symmetrically interrupted by a series of six paired, single hung sash windows. The gambrel end walls contained two single hung windows installed on either side of the centered

chimney stack. Above this second level on either side of the half-story were three symmetrically spaced eyebrow windows peeking out along the break line of the upper and lower gambrel roof planes (see Illustration 1). Situated within either gambrel end wall were two quarter-circle casement windows in mirrored configuration on either side of the centered chimney stack.

"L" Wing Portion

This 1-1/2-story 30'0" by 21'6" projection retains the symmetry of the main portion, however it carries with it a unique difference. That being the building shell sits upon a previously existing rubble masonry foundation; therefore, its transverse and longitudinal dimensions were limited by the length and breadth of the existing foundation walls. Other than introducing new masonry infill material used to level the wall along the plate bearing lines and the breaching of the east wall to access the new basement, no modification was made of the existing wall parameters. An adjoining masonry footing radiating between the existing and new foundation walls was added to accommodate the erection of one of the house's more prominent features. This feature, situated at the inside 90 degree juncture of the wing and the main house, is a 15'0" diameter 2-1/2 story tapered stone turret (see Illustration 6). Within the turret are two window openings at the second floor, one at the first and third floors and a single door opening leading out to a radial patio nestled within the "L" at the first floor level. Both roofs of the two intersecting building components are clad with slate shingles. The entire north elevation extends some 63' 4" from east to west. Positioned within the north facade of the "L" at the first floor level were three window openings and two door openings. One of the two door openings led out from the first floor level with the more westerly door leading to a covered stairway that served as an outside egress from the basement level (see Illustration 8). Continuing with the "L" wing portion of the north elevation, the second floor level facade (similar to the dormer-like projections on the main house) were broken with equally spaced and variably sized single hung windows. The south elevation of the "L" carried with it an identical

dormer-like second floor projection but displayed only two single hung window openings and a single vertically oriented fixed multi-light opening.

A specific and distinguishable architectural style is not apparent when viewing this structure. Certain elements are characteristic of Richardson Romanesque style, although the general ambience reflects a strong Dutch Colonial Revival influence. However, the structure presents to the viewer a harmonious smattering of architectural elements blended to result in an eclectic building style all of its own. Or as a local historical architect once commented, "it has many oddly conflicting lines and planes, and while being vaguely suggestive of a translation into masonry of the shingle style of the 1880s, and reminiscent of the French Provincial style, it fails to achieve a true architectural integrity. Despite this fault, the house has many attractive features."¹

For a graphic representation of this narrative, see existing condition illustrations.

Proposed Uses

Before discussing the proposed uses of this structure it should be noted that the 1978 draft revision of the general management plan proposes to use this structure as an archeological field museum. As it is now proposed, the main house itself would be modified to shelter a nonspecific number of seasonal rangers and to function as an interim visitor center station. Both uses of this building would allow it to remain essentially in its present plan with very little modification to its exterior facade. Proposed occupancy may dictate a secondary direct fire egress for both the second and third floors which would adversely affect the exterior appearance.

1. John B. Dodd, "Classified Structure Field Inventory Report," National Park Service, April 1976.

Another facet to be considered is the provision for a adjacent parking area to the main house that would incorporate enough spaces to accommodate visitation and occupant parking needs. It would be best to locate the new parking area to the west and south of the main house to avoid intrusion upon the historic scene. This would be south of the south access road just inside the entry gate. In this location, screened from the immediate house's visual premises, it would be necessary to link the house and the parking area with a hard-surfaced walkway that would be installed at grade and pitched to drain properly. All other vehicular access roads would retain their present appearance with only minor maintenance performed when deemed necessary. The two historic entrance roads that run from the rear of the main house to the entrance gates would be restricted to park vehicular accessibility only.

The intrusion of exterior ramping may be necessary to meet current ANSI and Federal Register requirements for handicapped accessibility. To facilitate its probable use as both a visitor contact station and staff domicile, it would be necessary to supplement the single first floor bathroom with a new handicapped-accessible bathroom. This would require modification of the first floor plan with the transformation of the existing pantry into a bathroom.

More detail on these impacts can be found in the "Specific Code Analysis and Compliance" section.

SPECIFIC PROBLEM ANALYSIS

Main Roof

Existing Conditions. In general the slate shingles and copper flashing are in good condition. However, specific areas referred to below require immediate attention to preclude further water damage. Replacement of shingles and substrate materials such as roofing felts and flashing, may be required where the eyebrow roof curvatures feather into the ridge cap (see Illustration 12). There are also isolated areas where individual or

small groups of shingles need replacement. All vent pipes and chimney penetrations appear to be adequately flashed. Missing from the roof's drainage components are gutters, downspouts, and splashblocks (see Illustration 10). The main and "L's" bell-cast eaves will be addressed as a separate entity in this section.

Recommended Treatment. Patch those areas that require replacement shingles with new, matching existing in terms of length, width, thickness, color, texture, and exposure to the weather. Where individual units are replaced, insert new and properly sized copper flashing pieces. Replace rotted sheathing with treated material of the same thickness and approximate size. New copper downspouts and gutters with fascia board mounted combination hangers need to be installed in their historic positions. New splashblocks could be added to improve drainage.

"L" and Turret Roof

Existing Condition. The roofs of the "L" and turret are in generally good condition. However, there is one area that deserves prime consideration - where the south gable roof abuts the northern half of the turret. Here it will be necessary to remove all existing flashing, damaged shingles, and deteriorated underlayment including the sheathing adjacent to the collecting valley. This high-volume water discharge valley is created by the intersection of the turret's curved masonry wall and the multi-planed adjoining roof surfaces covered with 4' wide lapped layers of roll roofing material. These built-up roof surfaces form a quasi-cricket area and evidence would indicate this area has previously experienced some water penetration problems. These penetration problems could encompass as much as 80 sq. ft. of the roof area. Structural conditions beneath this cricketed area are unknown.

As previously stated the remaining surface area of the "L's" roof is in good condition with the exception of an occasional broken slate or two at the ridge line or along the drip edge of the eaves. Also missing are gutters, hangers, and downspouts.

Recommended Treatment. Patch those areas that require replacement shingles with new matching existing in terms of length, width, thickness, color, texture, and exposure to the weather. Where individual units are replaced, insert new and properly sized copper flashing pieces. Replace rotted sheathing with treated material of the same thickness and approximate size. Extensive investigation is needed in the roof area north of and along the turret stack to determine the extent of new cladding materials needed to preclude further water penetration problems. From observation and sparse probing of the existing sheathing, it has been assumed that the major framing members such as the rafters and bearing plates have not rotted or suffered biological attack to the degree that total replacement is considered. As a substitute for piecemeal replacement, epoxy consolidation could be implemented as a viable alternative provided structural bearing loads could be met. Consolidation would apply to only those framing members in compression and exclude those in tension.

New copper downspouts and gutters with fascia board mounted combination hangers need to be installed in their historic positions. New splashblocks could be added to improve drainage.

East Eave of Main Roof

Existing Conditions. A noticeable deflection along the eave line is occurring directly over the east main entry way (see Illustration 9). This extends approximately 8' 0" either way from a projected centerline bisecting the main door. The eave is formed by outriggers, pocketed into the exterior stone masonry wall and cantilevered 4' 3" from the wall. The outriggers serve as framing members for the soffit boards. Rafters frame into the ends of the outriggers to form the roof of the eave (see Illustration 10). The cause of this eave's middle section to deflect is not thoroughly known, however, possible explanations for this isolated displacement include: 1. rotting of the pocketed ends of the 6' 0" long outriggers due to residual moisture within the masonry wall; 2. crushing of the bottom wood fibers of the outriggers which bear on the masonry

wall; 3. settlement of the flat stone arch that spans the main entryway; 4. improper connections at the wall, at the rafter/outrigger connection, and/or at the toenailed connection of the stub rafter and the second story wall's sheathing. All of the above factors may contribute to the eave's deflection.

Recommended Treatment. The basic course of action would entail removing structurally unstable material, instituting comprehensive design analysis for subsequent corrective action, and replacing "in kind" while incorporating necessary modifications to ensure the building's structural integrity. Until a final determination as to the cause and effect can be made, specific recommendations will be deferred until immediately prior to the design development phase. Structural assessments will also be deferred; however, when completed, they will be added to this report as Appendix D.

Bell-cast Eaves

Existing Condition. Because of the graduated slope of these graceful yet functional eaves, material deterioration is more prevalent due to its inherent reduced watershed capability. Water seepage and migration also affect the eave soffit boards, fascia boards, and molded trim pieces (see Illustration 10). Most of the deteriorated areas are confined to both sides of the interrupting turret where the curving walls of the turret in conjunction with the eave profile serve to entrap and retain precipitation, mainly ice and snow (see Illustration 11).

Recommended Treatment. Treatment would be similar in nature to previously addressed general roof repairs. Repairs would include replacing missing, crushed, or fractured slate shingles; reflashings with copper where eave abuts masonry; replacing carpentry members with new and treated components to be painted or stained to match existing.

Shutters, Doors, and Windows

Existing Condition. Covering windows on the first floor are a combination of double leaf or single leaf beaded board and batten shutters mounted on pintels. A chamfered astragal is applied to one leaf of the double-leafed shutters. A decorative crescent moon cutout is positioned on the first quarter point down from the top. Each shutter has 2-1/2" plate "L" strap hinges attached by four screws at the battens to secure the shutter leaf to the two masonry embedded pintels. Previous measures to protect and preserve the shutters involved the installation of plywood panels.

Covering all of the windows on the second floor with the exception of windows No. 209, 210, and 211 are wood shutters mounted on pintels. Contained within each frame leaf are two wood louvered panels of equal size separated by a rail board. Windows No. 209, 210, and 211 were protected by shutters constructed to match the second floor shutters with one exception: glass infill panels were inserted upper and lower in lieu of wood panels to create a glass shutter (see Illustration 25). Although some shutters were shielded from the effects of harsh weathering, there exist localized areas of deterioration that require minor repair and a few isolated areas requiring total replacement.

Of the eight major outside egress doors, four are french doors with each leaf containing twelve fixed lights set apart by molded muntins and secured to the jamb by three hinges per leaf. The remaining four doors consist of two Dutch wood panel doors that comprise the main entrance and turret egress, one paneled outside access basement door, and another paneled Dutch door egressing from the kitchen hallway to the outside. All the French doors have mirroring wood screen doors mounted approximately flush to the interior edge of the jamb.

The east main entrance Dutch door, although intact, is no longer mounted in its opening. Also only pieces of the entryway sidelights and the flat-arched fanlight above the door opening remain (see Illustrations 2 and 24).

These typical period wood paneled doors appear to be in excellent condition. Most of the hardware is still operable with only minor adjustments required.

Most of the windows are in good working order with some in need of limited repair. The majority of these windows are wood framed, single hung sash, six over six lights. Most of the other windows are wood framed casement windows found at the basement level and at the first and third floor levels (all, however, are of varying sizes and styles). What remains are windows of a modified wood frame single hung sash variety that illuminate restricted interior spaces.

Recommended Treatment. Repair or replace existing fabric by either introducing new material (as would be the case in the replacement of lights and in the fabrication of new hardware to match existing), or consolidate deteriorated portions with epoxy (as is the case of carpentry items), or simply replace with new treated millwork profiled to match existing. Additional corrective measures would be to scrape, prime, paint, and reglaze as required those carpentry items designated for restoration.

Grading at West Elevation of West Wing

Existing Condition. Drainage in general does not present a major problem, however, a localized problem is evident along the west wing's west elevation. This problem also extends around and along the west wing's south elevation up to a point where the surrounding grade abuts the west patio's steps (see Illustration 4). The gradeline abutting these two elevations is inclined toward the stone foundation walls, thus creating a water retention problem that needs to be solved before damage occurs to the west wing's foundation walls and basement areas.

Recommended Treatment. New grading swales need to be introduced into the existing topography to divert surface water away from the west and south foundation walls of the west wing. Existing grades would require

the addition of two linear swales running approximately parallel to each other on a north to south axis. One 4"-6" deep swale would extend from the northwest corner of the west wing south to a point where the new deeper grade point will blend into the natural topography of the site. Another would extend from a point adjacent to the intersection of the radial patio and the south elevation of the west wing to another point south along a line parallel to the west elevation of the main house. The swale would be graded to make a gradual transistion into the natural topographical drainage patterns.

INTERIOR FINISHES

Existing Condition. Floors, ceilings, walls, baseboards, fireplace mantles, window and door trim pieces, and the four stairways and their components on all floor levels range from generally good to moderately bad condition.

More precisely there is an extensive crazing problem with 90 percent of the plastered surfaces. Damage to the typically used 3" wide T & G pine floorboards and to those kitchen and bathroom floors with a linoleum overlay is apparent. However, these problems are isolated to specific areas and can be dealt with on an individual basis. Window and door casements are basically intact and could function with only limited restoration.

Recommended Treatment. There are two alternatives for treatment, both of which include the full and comprehensive exterior restoration detailed in the preceding section. Alternative I would be a full and complete interior restoration, and Alternative II would be only a partial interior restoration. This can best be shown graphically on a room-to-room basis (see Table 7).

Both alternatives would include the full adaptive restoration of Room 105, the first floor kitchen area; and complete adaptive modification of Room 104, the first floor pantry area. General restoration would apply to the

grand stairway and its related components (i.e., soffit fascia boards, balusters, handrail, newel post and the individual risers, treads and kickboard (see Illustrations 13 and 14).

Supplemental to these items would be the possible installation of a complete sprinkler system. Its implementation would be dependent upon occupancy needs yet to be determined by the park. Stipulations relating to egress requirements are elaborated upon in the Denver Service Center Safety Officer's report, Appendix A.

The chart, Table 1, specifically indicates those areas that could be affected by either the full or reduced scope alternative.

Landscaping

Existing Condition. The grounds at the Zimmermann house have been reasonably well kept with only minor evidence of neglect. The east lawn and adjacent open area to the north are basically clear of infringing exotics (see Illustration 1). The area to the south, which at one time was bisected by an access road leading up from U. S. 209, is presently overgrown with weeds, wind-scattered seedlings, and brush stands that now outline what originally were fence rows. To the west of the main house lies a planted landscape incorporating a formalized setting of trees (i.e., entry road colonnades, wind-breaks, shade providers, and natural esthetic features), shrubs, miscellaneous flower beds, stone delineated paths, and gravelled access roads. Incorporated within this west elevation setting are two ancillary structures situated approximately 100' from the main house. Around both of these structures are many kinds of decorative plantings. Beyond them to the west is the west property line formed by the main access road in conjunction with an abrupt rise in elevation. Dense foliage is quite prevalent along this west boundary area indicating selected trimming was not routinely practiced.

Recommended Treatment. With few exceptions, existing landscaping elements such as the surrounding site flora are in an acceptable state

TABLE 1
INTERIOR REFINISHING REQUIREMENTS

Room Nos.	Plaster Repair		Lath Repairs		Repainting		Floor Refinishing	Remarks
	Walls	Ceiling	Walls	Ceiling	Walls	Ceiling		
101					1-2	1-2	1-2	
102		1-2			1-2	1-2	1-2	
103					1-2	1-2	1-2	
104	1-2	1-2	1-2	1-2	1-2	1-2	1-2	Full modification Lath repair remotely required
105	1-2	1-2	1-2	1-2	1-2	1-2	1-2	
201					1-2	1	1	
202					1-2	1	1	
203					1-2	1	1	
204					1-2	1	1	
205					1-2	1	1	
206	1-2				1-2	1	1	
207		1-2		1-2	1-2	1-2	1-2	
208					1-2	1	1	
209	1-2	1	1	1	1-2	1	1	Floors possibly water damaged Extensive wall water damage
210	1-2	1-2	1-2	1-2	1-2	1-2	1-2	
211					1-2	1	1	
301					1-2	1-2	1-2	
302					1-2	1-2	1-2	
303					1-2	1-2	1-2	
304	1-2	1-2	1-2	1-2	1-2	1-2	1-2	
305					1-2	1-2	1-2	
306	1-2	1-2			1-2	1-2	1-2	Possible lath repair

1 - Alternative I - full adaptive interior restoration
2 - Alternative II- partial interior restoration

with only minor clearing and grubbing required. The exception is a need to selectively cut and prune several of the major deciduous trees and small scrub pines nestled up against the main house. Such action would preclude the possibility of any of the larger dead trees or limbs of live trees in close proximity from falling and damaging the main house. Subsequently, the removal of specific shrub pines which are nearly or actually brushing against the house's masonry walls would result in both a functional and esthetic benefit. Those having critical potential of affecting the house should be cut to prevent both adverse rooting pressure and excessive soil moisture retention created by their unwarranted presence. Work of this limited nature could be undertaken by park maintenance staff.

Electrical

Existing Condition. The power source for previous electrical service was from an aerial primary line that runs parallel to U.S. 209. A pole-mounted transformer located on the east side of the highway was connected by an aerial line to another pole situated on the west side. This pole fed a drop line to an underground cable leading to the main house. This cable runs subgrade to the southwest corner of the basement where it enters the main house and connects with a fusebox (see Illustration 22). The aerial line has since been removed, and park personnel also have indicated that the underground service was not working properly at the time it was permanently disconnected.

The existing branch circuits consist of either old non-metallic sheathed cable (Romex) or old armored cable (BX). Internal branch circuits are concealed within the framework of the structure except for the entire basement and attic areas, and all closet spaces on the second and third floors. Most of the insulation on the individual conductors is brittle and obviously deteriorated to the degree that it could present a potential fire hazard.

Interior receptacles are recessed into the plaster walls or surface mounted to the baseboards. Height of wall mounts varies between 1' 6" and 4' 6" off the finished floor surface. There is one 240 volt receptacle to service an electric range in Room 105.

Lighting of the basement, attic, and closet areas is supplied by incandescent bulbs fixed to non-symmetrically-spaced porcelain sockets. A few of the bathrooms have a more ornate porcelain wall mount with a translucent globe (see Illustration 18). In some instances, the luminaires have been removed thus leaving the randomly dispersed junction boxes with their protruding conductor ends exposed. Exterior lighting is accomplished by surface-mounted floodlights attached directly to the eave framing on all four sides of the main house.

Recommended Treatment (Alternative 1). As a general recommendation, all existing electrical service should be removed and replaced with new. Power tie-in would occur at the transformer and be relayed from this point by aerial to a new meter and disconnect switch to be installed on the existing pole. From here it would run underground to the southwest corner of the main house and terminate at the new panel board. All existing branch circuits would be removed and replaced with new. These new branch circuits should be comprised of insulated conductors run in concealed conduits. The exception is within the basement area where new conduit would be exposed along the ceiling's framing members or on the masonry bearing walls.

All existing receptacles should be replaced with a new grounding type. The modification of the placement of existing receptacles, if so required, should meet and conform to the latest National Electrical Code (N.E.C.).

All existing luminaires would be removed. Those that are determined serviceable should be stored for possible future use. Final decisions regarding unserviceable luminaries will be made during subsequent design phases. However, as a general recommendation, all new luminaries would be installed in the bathroom, hallway, and closet spaces. Illumination for all other areas would be provided by floor or table lamps plugged into

switched receptacles. All new lighting should conform to the latest N.E.C. regulations.

The existing floodlights presently mounted directly to the main house for exterior illumination should be removed. New exterior illumination to provide security for both the main house and proposed new parking area should be accomplished by use of high pressure sodium yard lights. Their actual placement, should satisfy both efficiency and visual impact concerns. The most apparent impact into the historic scene would be the illumination itself. How these elements would be introduced into the setting would be determined during final design phase.

Another requirement essential to the health and safety of the future occupants would be the installation of a fire detection/alarm system. Such a system could consist of either "rate of rise" and/or "ionization" type detectors. In conjunction with this would be the installation of an alarm actuated telephone dialer system to alert essential park personnel of any fire-related emergency.

Also needed would be the installation of an intrusion detection/alarm system. The system could be a conglomerate of different modes composed of magnetic contacts attached to all basement and first floor exterior windows and doors; infrared pulsed beam detectors located in all interior entrance spaces, hallways, and connecting stairways; and an alarm actuated telephone dialer component.

(Alternative II). All of the following would be the same as described for Alternative I: power service, branch circuits, receptacles, and interior lighting.

The only difference between these alternates is that the existing exterior lighting could be reconditioned to provide adequate illumination around the main house. This would require initial removal, repair, and then reinstallation of these floodlight fixtures.

Mechanical

Existing Condition. The house was originally heated by two hand-fired coal gravity hot air furnaces with a duct distribution system to each room (see Illustration 21). However, there were no provisions made for an air return system. Combustion and make-up ventilation air was obtained from an outside source through an underground formed concrete channel or plenum. This convection air channel runs from a wood capped exterior wall pilaster (containing a pair of fixed flow louvers anchored within the hollow masonry abutment and leading to a chamber directly beneath the furnaces). Such a configuration would seemingly function well and evidently did for many years.

Deactivation of these units followed the installation of two new oil-fired warm air furnaces. Related ductwork was linked to the existing duct system with only limited alterations. Both oil furnaces use air directly from the basement drawing on what outside air vents naturally through the unused open ducts on the two coal-fired furnaces.

Much of the existing ductwork is of plain steel, encased in corrugated asbestos insulation. This ductwork, probably original, is badly deteriorated and completely rusted through in places. When the oil furnaces were installed, uninsulated galvanized steel connector leads were used to tie into the original ducts. These incremental segments remain in relatively good condition.

The domestic hot and cold water is piped through copper tubing with soldered fittings or through threaded brass fittings to all plumbing fixtures. The 1-1/2" copper tubing water service enters through the west basement wall near the northwest corner of the basement. It then flows through a feeder line to a branch connector leading directly to a (70 gallon) capacity electric hot water heater (see Illustration 20). The heater appears to be unserviceable due primarily to prolonged disuse. In summation, the water supply lines are in excellent condition both inside and out and show no signs of leakage.

Sanitary removal is accomplished through cast iron soil and miscellaneous discharge piping. These waste-water drain pipes were assembled with the typical use of lead and oakum joints. In contrast to this mode of installation, all vent piping is composed of galvanized steel with threaded joints. Both types show little evidence of leakage and are presumed to be in excellent condition.

Recommended Treatment. Investigation revealed that most of the existing mechanical systems would need moderate to extensive replacement. This would include the removal of the two existing oil-fired forced air furnaces and the two existing coal-fired gravity air flow furnaces. This would be followed by the installation of high efficiency furnaces with new insulated ductwork connected to existing registers. In conjunction with this, a new acceptable return air system ducted to the new furnaces would be installed. This would also entail the removal of the remaining exposed portions of the existing ductwork including all of the related asbestos sheet insulation. The existing ductwork within the wall circuits and in the attic spaces could be reused.

It is imperative that the removal and disposal of the insulation would be handled in accordance with OSHA requirements.

A sample of what appears to be asbestos impregnated duct insulation was forwarded to a local laboratory for analysis. For results of the identification and content determination tests, refer to Appendix C.

Plumbing needs would be met with the reuse of the domestic hot and cold water piping; however, all water lines should be insulated where exposed and directly accessible as would be true throughout the basement. Plumbing fixtures within the bathrooms can be reused. The existing oil-fired water heater should be removed and replaced with a new electric or oil-fired unit.

The existing overflow drains along with waste and vent piping would be replaced. All soil and related piping would be cleaned out with a powered rotary cutter followed by a thorough water flushing. All vent piping

would be inspected and probed to ensure that no obstructions are present in the system.

Further exploration of the site is required to locate the existing well and pump, septic tank, and leach field. Upon locating these components, the following specific tasks need to be performed: 1. test the well's water quality and the pump's capacity; 2. check condition of septic tank and associated leach field and assess overall capacity of the system; and 3. determine if the well and leach field locations satisfy public health standards.

In accordance with applicable code requirements, remove or abandon the existing underground fuel oil storage tank. If fuel oil is to be used with the new heating systems, install a new underground fiberglass storage tank with new connect piping in a predetermined suitable location.

Follow-Up Recommendations. Upon the completion of all subsequent contract documents relating to this structure, an historic structure preservation guide should be developed by qualified professionals in conjunction with park staff to ensure that the integrity of this structure will be maintained.

Specific Code Analysis and Compliance

Because the Zimmermann house is a government-owned and operated facility under the care of the National Park Service, code compliance requirements must conform to the dictates of the U. S. Federal Government requirements and also fall within the constraints of NPS Management Policies. These policies stipulate that when undertaking preservation-related tasks on historic structures, "every attempt shall be made to comply with local building and fire codes, to cooperate with local officials and to provide protection from lightning."² The above being the

2. NPS Management Policies, p. V-26.

general guideline to guarantee compliance, however, the more applicable issues would be covered by the Life Safety Code³ and the Commonwealth of Pennsylvania State Building Code.⁴ As it pertains to this specific structure with its direct involvement with the Denver Service Center, a cooperative effort would be initiated involving both the DSC's safety officer and the regional safety officer in making final determinations.

Listed below are two subdivisions that will identify those critical areas requiring possible modifications to comply with applicable building codes. A few code questions specifically related to adaptive use will be deferred until building use is more precisely defined and pending occupancy further clarified.

Main House Egress. If occupancy requirements are relatively high, present emergency egress conditions would require modifications at both second and third floor levels. This would probably take the form of a free-standing exterior platform and stairway fire escape. However, other modes of emergency egress could be utilized, provided they meet current code requirements and satisfy total occupancy needs. Additional study is recommended before an effective yet historically sympathetic determination can be made.

Main House Handicapped Accessibility

Exterior Egress and General Circulation. The existing grade is approximately 12" below the first floor finish floor level along the north, west, and south elevations. The only exception is the east elevation where the grade is approximately 2' 6" below the first floor level.

3. Life Safety Code, NFPA, 101, Chapter 5.

4. State Building Code, The Commonwealth of Pennsylvania.

These grade differences would present only a minor egress problem that could be easily resolved by limiting primary handicapped accessibility to the west first floor turret door.

The solution would simply be the installation of an unobtrusive hard-surfaced ramp with low profile handrails to facilitate the elevation transistion requirements along the south elevation of the west wing. The mini-ramp would rise some 12" flush to the circular west patio with easy and direct access to the first floor interior level through the turret door.

Floor-to-floor access could be accomplished by the installation of a wheelchair lift to what was previously a servants' stairway connecting the first and second floor and doing likewise with the single stair access between the second and third floors (see Illustration 16). Upon reaching these three floors either by lift or ramp the handicapped individual can accomplish horizontal circulation without confronting major obstructions in terms of floor elevation changes. Passageway widths and door clearances should not impede handicapped circulation in the above grade floor levels. Basement access from both interior and exterior sources would present considerable accessibility and circulation problems. An option to complete house accessibility would be to restrict handicapped modifications to the first and second floor levels and leave the third floor and basement inaccessible.

Restroom Handicapped Accessibility. There is an essential need for a handicapped-accessible unisex restroom on the first floor. Its recommended placement, provided a modified access to the basement can be accommodated, would be within the existing confines of Room 104, the present Pantry Room (see Illustration 23). Design development would be based on ANSI or Federal Register standards for accessibility. Two of the four remaining restrooms meet minimal accessibility requirements. These two restrooms are both located on the second floor.

GENERAL COMPLIANCE

The Marie Zimmermann house is a National Register property. It was entered on the register November 1, 1979, and is subject to the requirements of the National Historic Preservation Act of 1966 and its implementing regulations (36 CFR 800). A Memorandum of Agreement was worked out on the former draft general management plan under a general Programmatic Memorandum of Agreement. Under that PMOA, the Zimmermann house was to be utilized as an archeological museum. The general management plan is in the process of being rewritten and consultations with the State Historic Preservation Officer and the Advisory Council on Historic Preservation are being undertaken utilizing the 1981 Programmatic Memorandum of Agreement. The new general management plan may call for use of the house as seasonal staff quarters and a supplemental use as a visitor contact station.

Certain prescribed procedures to minimize adverse effects on archeological resources should be strictly followed prior to and during all phases of construction (Executive Order 11593). Prior to construction, a qualified professional archeologist will inspect the ground surface of the area for the presence of prehistoric and historic cultural remains. Should newly discovered or previously unrecorded cultural remains be located, site evaluation and additional investigations will be accomplished prior to earth-disturbing activities. If subsurface remains appear likely, an archeologist will be on hand to monitor land-disturbing actions.

As it relates to this project, attention should be focused on the installation of the underground power source, underground fuel storage tank, and the water/sewer systems (includes septic tank and leach field) in addition to the swale grading.

Details on compliance with the National Environmental Policy Act (42 U.S.C. 4321 et. seq.) were contained in the draft environmental assessment (approved August 1978) prepared for the draft general management plan for Delaware Water Gap National Recreation Area.

Although the 500-year flood level has not been determined along that portion of river that passes near the Zimmermann Complex, it is unlikely that it lies within the 500-year flood zone. Substantiated data in the form of N.G.V.D. (National Geodetic Vertical Datum) projected river levels would support this case. The 500-year flood elevation datum above the area in question shows a projected reading of 433.7 AMSL while similar datum taken below the area shows a projected reading of 324.1 AMSL. Data does exist on the 100-year flood zone elevation at a point near the Zimmermann house. Because this established elevation (400' N.G.V.D.) is far below the house's elevation at the 460' contour, there would seem to be a clear indication that the complex grounds are situated well above a projected 500-year flood zone. However, since this deduction is without factual verification, the below stated provision should apply as an interim guideline until a final determination is made.

In accordance with NPS "Final Guidelines for Floodplain Management and Wetlands Protection" (47FR36718), certain restrictions should tentatively be placed on the future use of the Marie Zimmermann house. Because the house may lie within the 500-year floodplain, no historic objects, furnishings, collection, or documents may be kept on site unless their presence is necessary to retain the historic integrity of the site. If there is no practicable alternative to keeping such material in the 500-year floodplain, a statement of findings will be prepared and the material made either totally safe from flood loss or be under an action plan or contract for rapid removal from the critical floodplain within the limits of available time for warning and evacuation.

Energy Concerns

To address the area of special energy considerations, it is recommended:

1. to maintain or decrease the outer shell heat loss factors through the proper use of insulation at the second floor level;
2. to install efficient yet effective interior and exterior lighting fixtures;
3. to utilize when possible new building materials with significant "R" factors; and
4. to prepare a life cycle cost analysis of available fuels in order to optimize energy conservation in the final selection.

Paint and Mortar Analysis

Due to the compressed historic structure report time limits, the acquisition of paint analysis data and conclusions will be completed during the design phase. Quality control to obtain color matches is required. Several samples must be taken from each space to preclude variances resulting from location, exposure, composition, and types of pigment and medium used.

Paint samples should be matched and coded using the Munsell System of Color Notation.

Mortar samples will be taken and analyzed during the design phase. Each sample should be tested to determine color, composition, proportions, and aggregate size according to ASTM C-136 and ASTM C-85.

EXISTING CONDITIONS PHOTOGRAPHS



Illustration 1

Main House

East Elevation

Landscaping elements
will remain untouched.

NPS photograph,
DSC, 1983



Illustration 2

East Main Entryway

Interior view of
entryway. Framing
to receive new side-
lights, fanlight,
and existing Dutch
door.

NPS photograph,
DSC, 1983

Illustration 3

Main House

Partial South Exterior
Elevation

New grading will
provide proper drain-
age away from the
foundation walls.

NPS photograph,
DSC, 1983



Illustration 4

Main House

Partial South "L"
Exterior Elevation

Note, H/C access will
be through the entry
door in the turret's
base.

NPS photograph,
DSC, 1983





Illustration 5

Main House

West Elevation

Typically the exterior masonry walls are in excellent condition as seen in this view.

The "L" wing is in the foreground.

NPS photograph,
DSC, 1983



Illustration 6

Conical Turret

West Elevation

Roof areas abutting turret have sustained severe water damage with the turret's roof itself remaining in relative good condition.

NPS photograph,
DSC, 1983

Illustration 7

Main House

North Elevation

Note, proximity of shrubs to exterior masonry wall. Some of these will be recommended for removal.

NPS photograph,
DSC, 1983



Illustration 8

Basement Stairway
with Gabled Canopy

North Elevation

West "L's" hallway
egress can be seen
beyond.

NPS photograph,
DSC, 1983



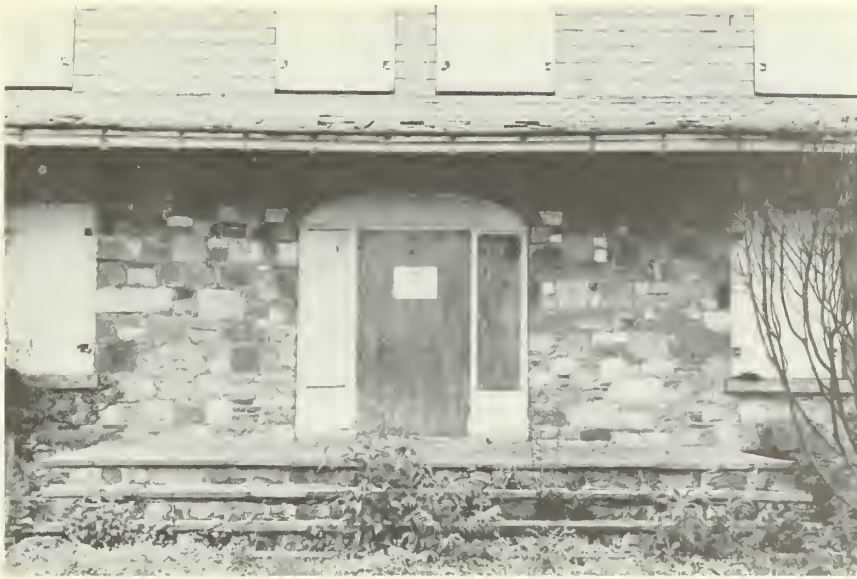


Illustration 9

East Elevation to include Bell-cast Eave and Entryway Features.

Deflection evident along a portion of eave line. Entry sidelights and fan-light need full fabrication and reglazing.

NPS photograph, DSC, 1983



Illustration 10

Eave Soffit and Fascia

East Elevation

Deterioration of soffit boards and absence of guttering is apparent.

NPS photograph, DSC, 1983

Illustration 11

Bell-cast Eave

West Elevation

Evidence of water damage at or near flashing, drip components, and missing gutter.

NPS photograph,
DSC, 1983



Illustration 12

Roof Features

East Exterior Elevation

Water penetration at isolated points around chimneys and eyebrow windows.

NPS photograph,
DSC, 1983





Illustration 13

Grand Stairway Leading
up to Second Floor.

Some of the more
extensive areas of
water damage can be
seen beneath the
landing soffit and
the adjacent wall.

NPS photograph,
DSC, 1983



Illustration 14

Grand Stairway Leading
up to Second Floor --
Room 102.

Specific concern is
the absence of the
newel post which
will be reconstructed.
Missing balustrade
portion to match
existing.

NPS photograph,
DSC, 1983

Illustration 15

Grand Stairway Landing
within Turret --
Room 209.

Balusters have been
vandalized both at
the stair and guard-
rail portions.

NPS photograph,
DSC, 1983



Illustration 16

Stairs leading up to
third floor viewed
from second floor
landing. It is
important to note
that this is an
unenclosed stairway.

NPS photograph,
DSC, 1983





Illustration 17

Exposed Plaster Lath
within Turret --
Room 304.

Water penetration at
the juncture of inter-
secting roof planes
is evident.

NPS photograph,
DSC, 1983



Illustration 18

Bathroom 306 --
Viewed from Third
Floor Hallway.

Probable source of
water into this space
is from the skylight.

NPS photograph,
DSC, 1983

Illustration 19

Bathroom Room 210 --
Viewed from Third
Floor Hallway.

Staining and spalling
of plaster is typical
of spaces adjacent
to turret.

NPS photograph,
DSC, 1983



Illustration 20

Hotwater Tank --
Basement Area --
Room 002

Most utility elements
are inoperative due
to extended disuse.

NPS photograph,
DSC, 1983





Illustration 21

Heating Utilities
Basement Area --
Room 002

Two (2) coal-fired
furnaces in foreground
with oil-fired heating
unit beyond.

NPS photograph,
DSC, 1983

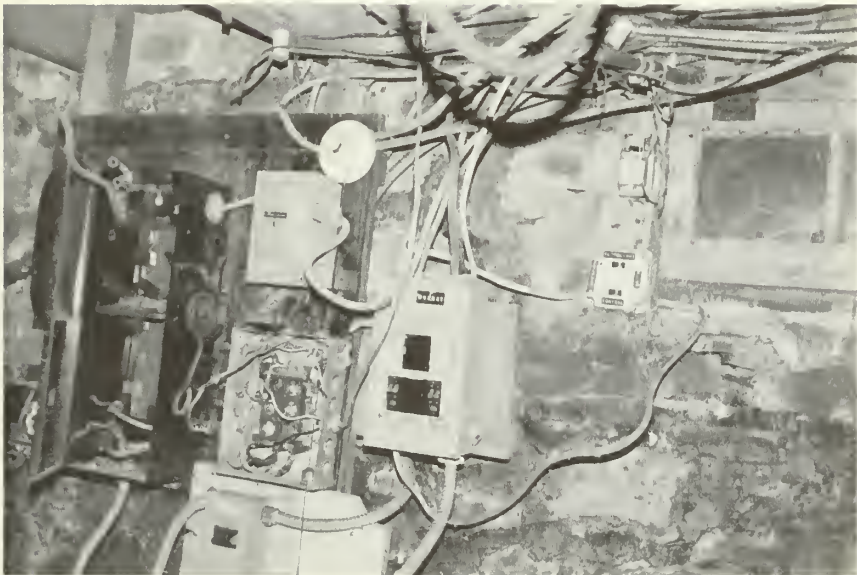


Illustration 22

Electrical Distribution
Basement Area --
Room 004

Presence of various
types of conductors
indicates a number of
rewirings.

NPS photograph,
DSC, 1983

Illustration 23

Main House Pantry --
Room 104

Interior view from
the south entry.
Visible to the right
is the basement access
door which will be
walled in while a new
basement access is
provided through
an adjacent room.
This room is to be
modified as a
handicapped bathroom.

NPS photograph,
DSC, 1983





Illustration 24

Main House

East Elevation

This photograph vaguely reveals detailing of entryway sidelights, fanlight, and screen door.

NPS photograph,
DSC, 1983



Illustration 25

Main House

North Elevation

Glass shutters are evident at the second floor level of the "L" wing.

NPS photograph,
DSC, 1983

Illustration 26

Main House

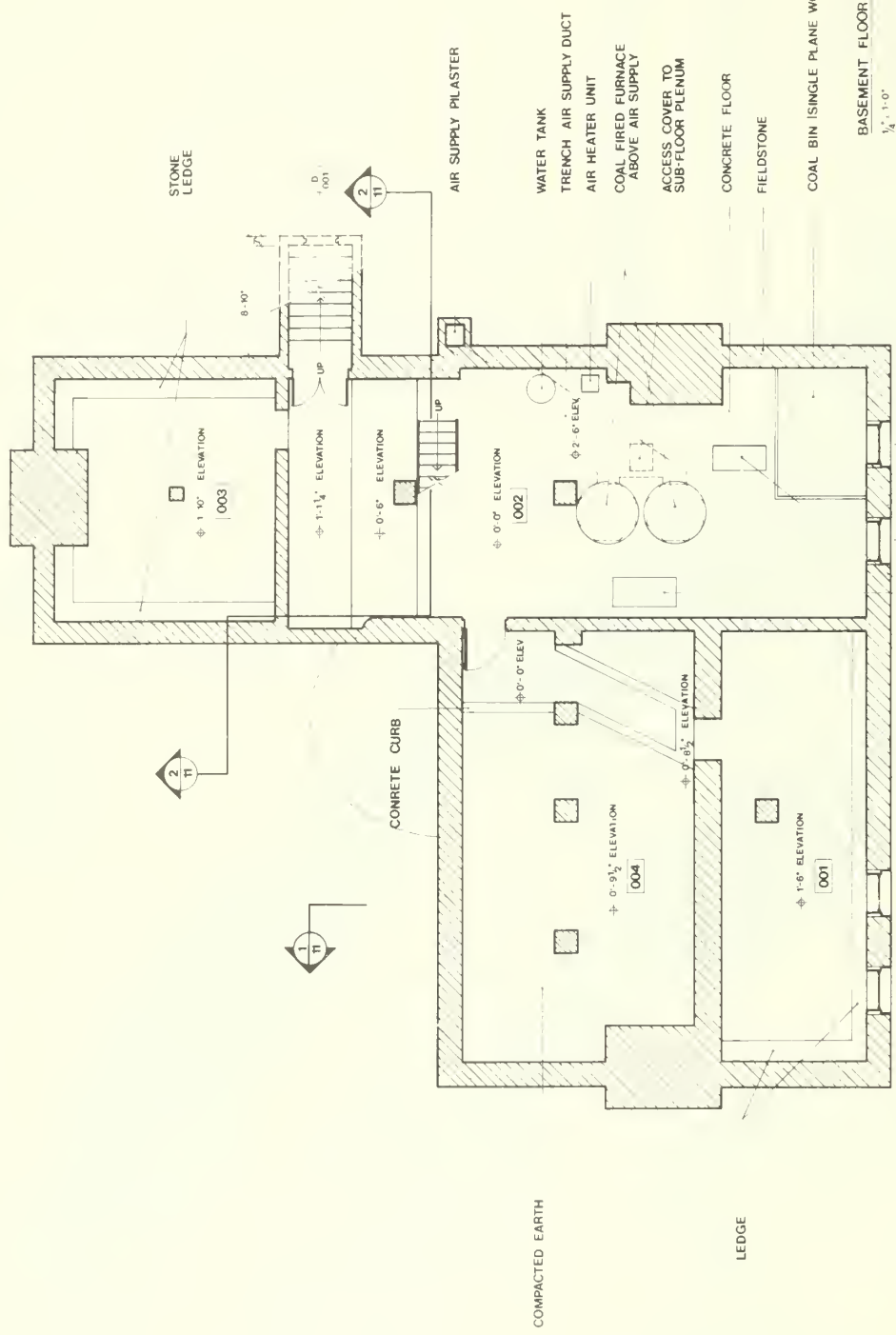
Both South and West
Elevations are in View.

Note the trellises at
grade adjacent to
the south facade of
"L" wing.

NPS photograph,
DSC, 1983



EXISTING CONDITIONS DRAWINGS



BASMENT FLOOR PLAN

$\frac{1}{8"} = 1'-0"$



DESIGN	EXISTING	SUB SHEET NO.	620	SHEET NO.	25003A
DESIGNER	KUNKEL	DATE	1/83	PAGE	2
TECH	BENNETT	REVISION		SHEET	2
DATE	1/83	PROJECT	ZIMMERMAN HOUSE	OF	14
		REGION	MID ATLANTIC		
		COUNTY	WATER GAP		
		STATE	N.J. PA		

EXISTING CONDITION DRAWINGS

ZIMMERMAN HOUSE

DELAWARE WATER GAP NRA

MISSING NEWELL POST AND BALLUSTRADE PORTION

1 1/2" FLOOR JOISTS
1" x 3" x 3" EXPOSED
AT 33 OC

EXPOSED BEAMS

SCALE OF FEET

1/4" = 1'-0"

FIRST FLOOR PLAN

DESIGNED: EXISTING
DRAWN: KUNDEL
TECH. REVIEW: BENNETT
DATE: 1/83

EXISTING CONDITION DRAWINGS
25003A
ZIMMERMAN HOUSE
DELAWARE WATER GAP NRA
REGION COUNTY STATE
MID-ATLANTIC WOODBRIDGE, NJ PA

EXPOSED BEAMS

FIRST FLOOR PLAN

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KUNKEL

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DATE 1/02

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25003A

40 KG SHEET

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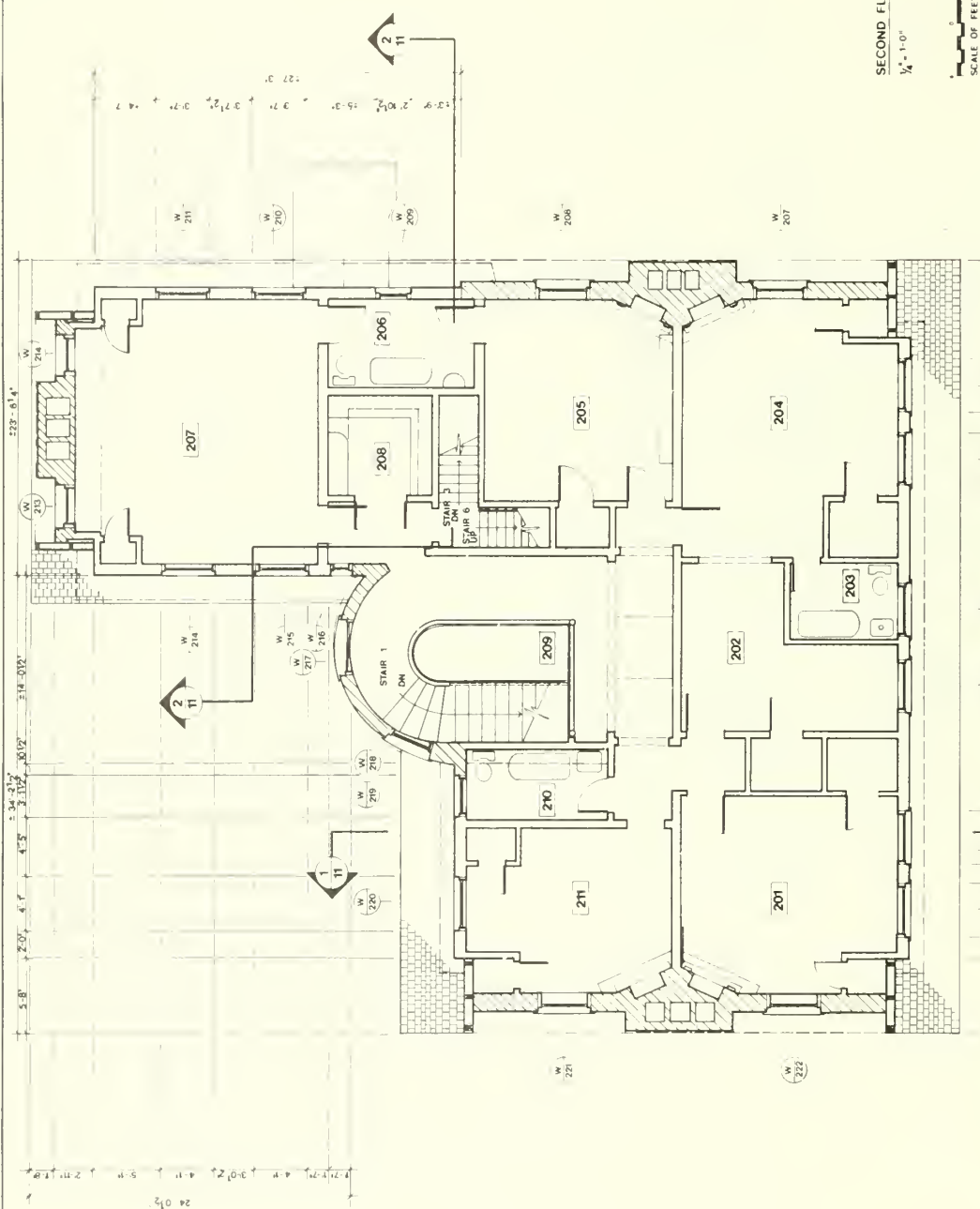
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41

EXISTING CONDITION DRAWINGS

ZIMMERMAN HOUSE
DELAWARE WATER GAP N.R.A

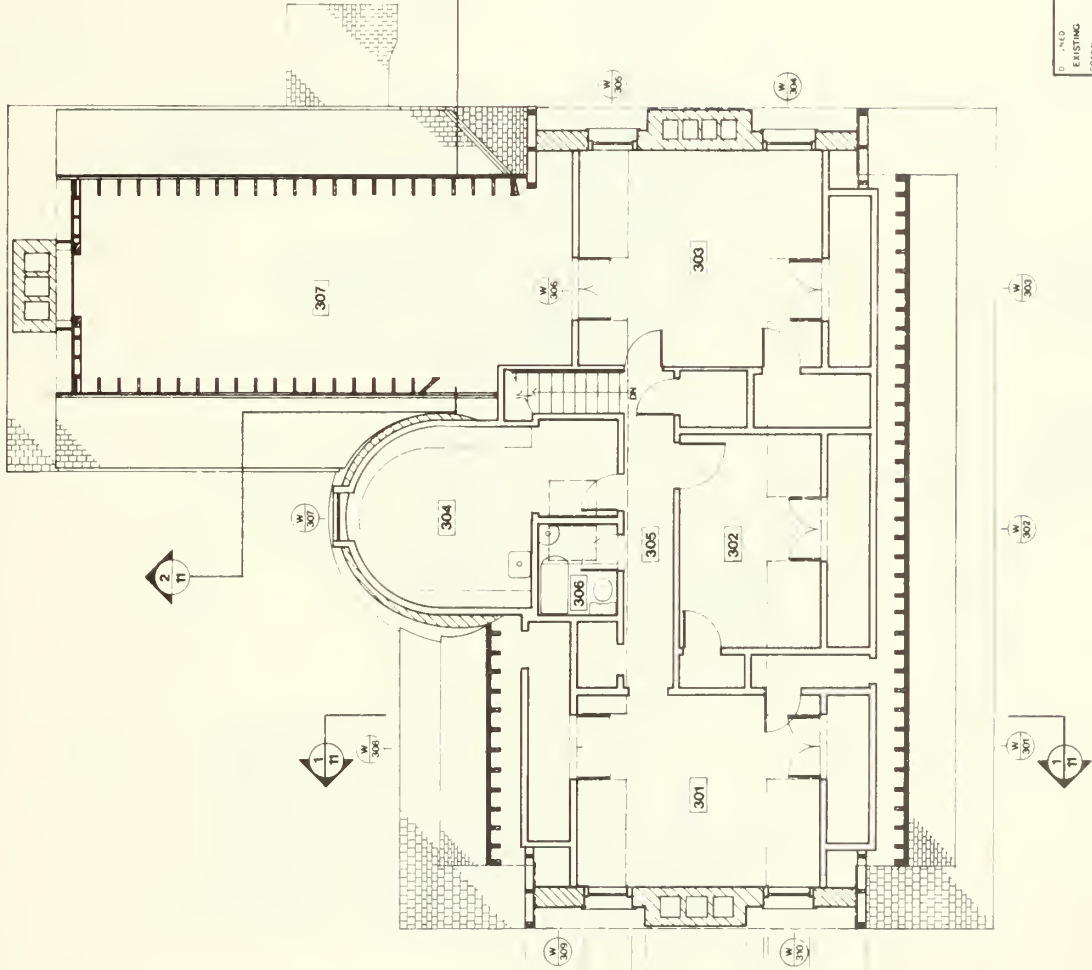
REGION	COUNTY	STATE
MID-ATLANTIC	MONROE PIKE	NJ PA
	WARREN SUSSEX	



SECOND FLOOR PLAN
1/4" = 1'-0"



DESIGN	EXISTING	DATE	1/83
DRAWN	KUMKEL		
FOR REVIEW	BENNETT		
DATE	1/83		
TITLE OF SHEET			
EXISTING CONDITION DRAWINGS			
ZIMMERMAN HOUSE			
DELAWARE WATER GAP NRA			
REGION	COUNTY	STATE	
MID ATLANTIC	WARREN	PA	
PROJECT NO.	25003.1	SHEET NO.	4
DATE	2/83	SCALE	1/4" = 1'-0"



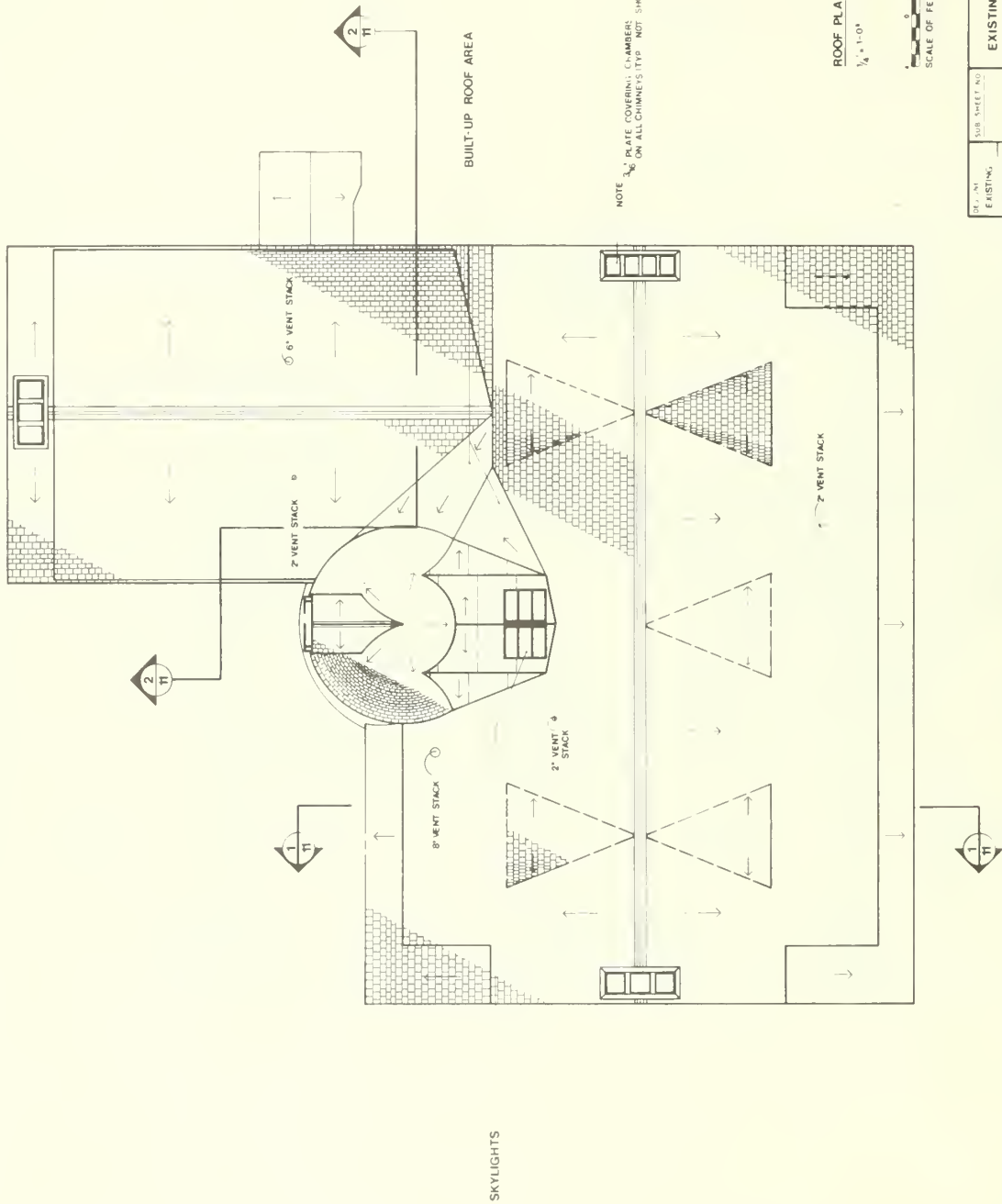
THIRD FLOOR PLAN

1/4" = 1'-0"



DRAWING NO.		620	
SUB SHEET NO.		25003A	
EXISTING		PAGE	5
NEW		208E	
EXISTING CONDITION DRAWINGS			
ZIMMERMAN HOUSE			
DELAWARE WATER GAP N.R.A.			
REGION		COUNTY	STATE
MID-ATLANTIC		MORRIS PINE	NJ - PA
DATE 1 / 83			
1 OF 14			

DESIGNED BY	KUNKEL	
CHECKED BY	BENNETT	
DATE 1/83		

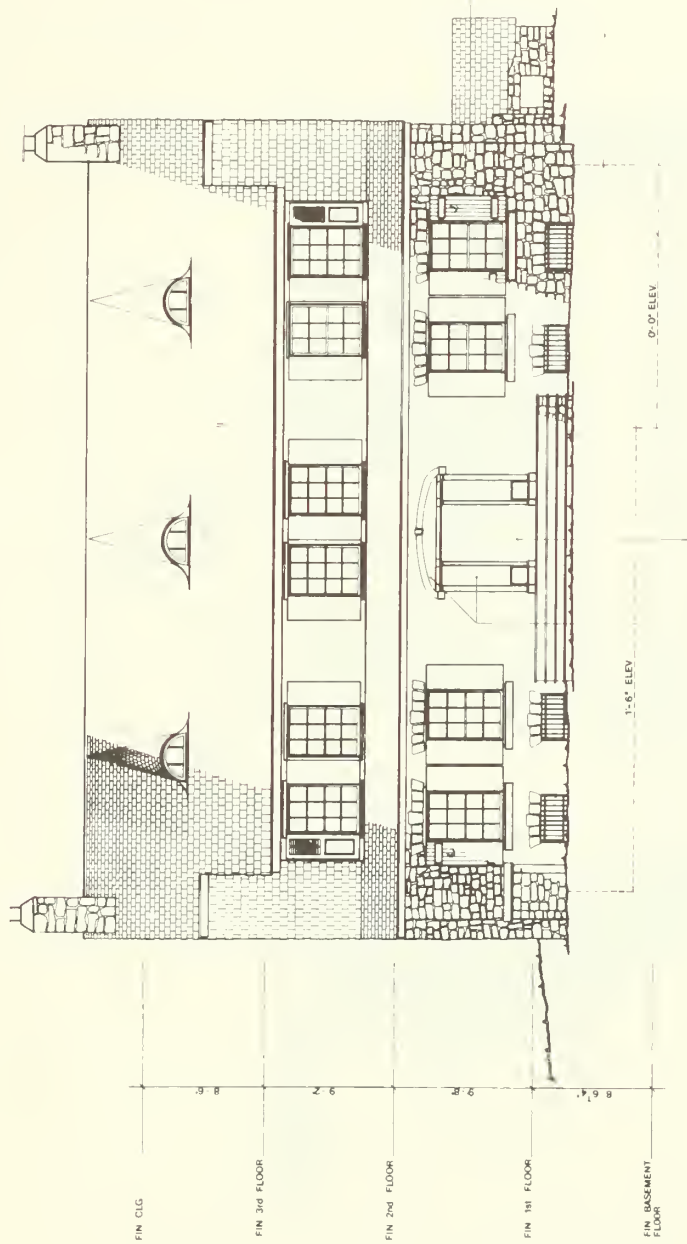


NOTE
 $\frac{1}{8}$ " PLATE COVERING CHAMBERS
 ON ALL CHIMNEYS TYP. NOT SHOWN

ROOF PLAN
 $\frac{1}{4}" = 1'-0"$



DESIGN EXISTING DRIVEN PUNNEL	SUB SHEET NO.	TITLE OF SHEET 620 25003A	DRAWING NO. 25003A
TECH. REVISE BENNETT	DATE 1/83	PROJECT ZIMMERMAN HOUSE	SHEET 6
		REGION MID ATLANTIC	STATE NJ
		COUNTY WARREN	CITY ROSELAND



SLATE SHINGLES

SLATE SHINGLES

FIELDSTONE

NOTE: DASHED LINES INDICATE
RECONSTRUCTION OF EXISTING WALL
AND TOP OF FINISH FLOOR

NOTE: DUTCH DOOR MISSING
CUTTERS AND DOWNSPUT MISSING
SHUTTERS AND PANLIGHTS AT MAIN
ENTRY MISSING

EAST ELEVATION

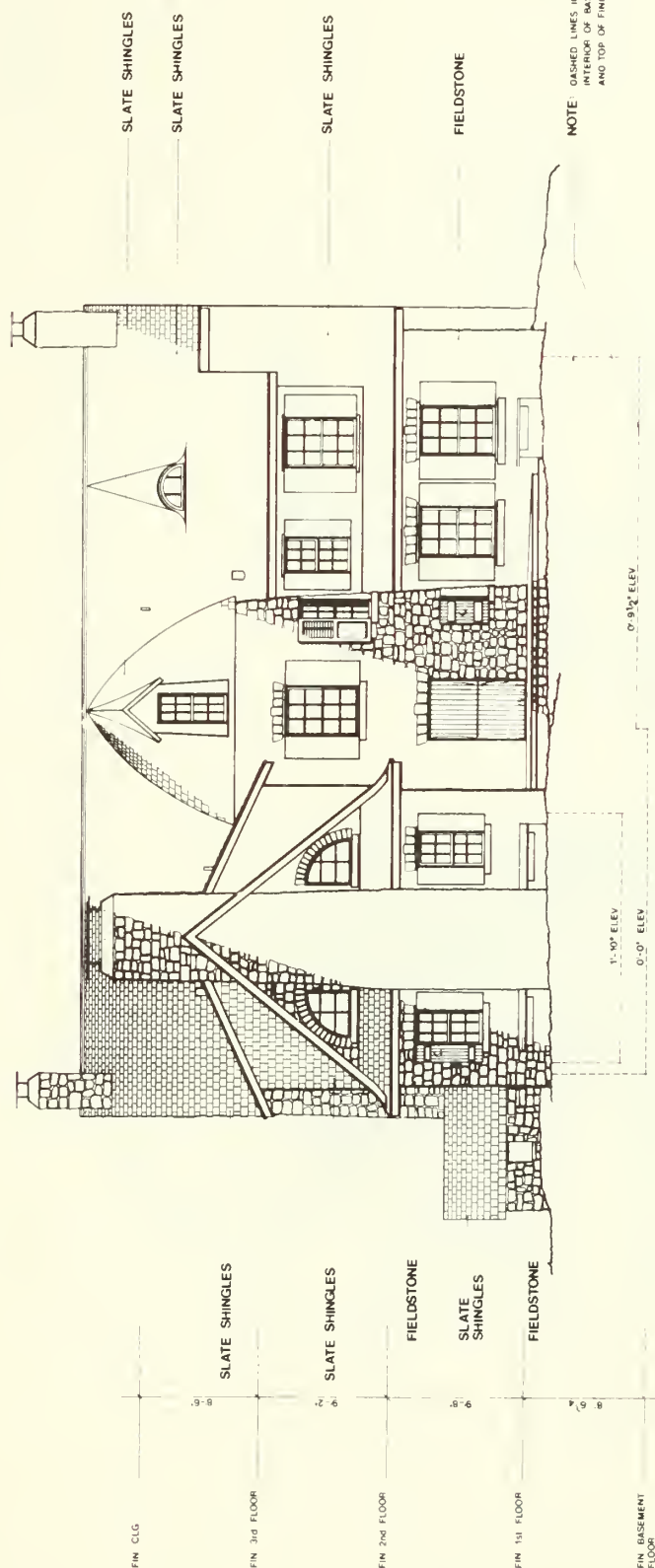
$\frac{1}{4}" = 1'-0"$

SCALE OF FEET

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DATE	1/83	DATE	1/83	DATE	1/83
TITLE OF SHEET					
EXISTING CONDITION DRAWINGS					
ZIMMERMAN HOUSE					
DELAWARE WATER GAP N.R.A.					
REGION COUNTY STATE					
MID ATLANTIC WASHINGTON NJ PA					
DRAWING NO. 620					
25003A					
PAGE 7					
PAGE 7					
PAGE 7					

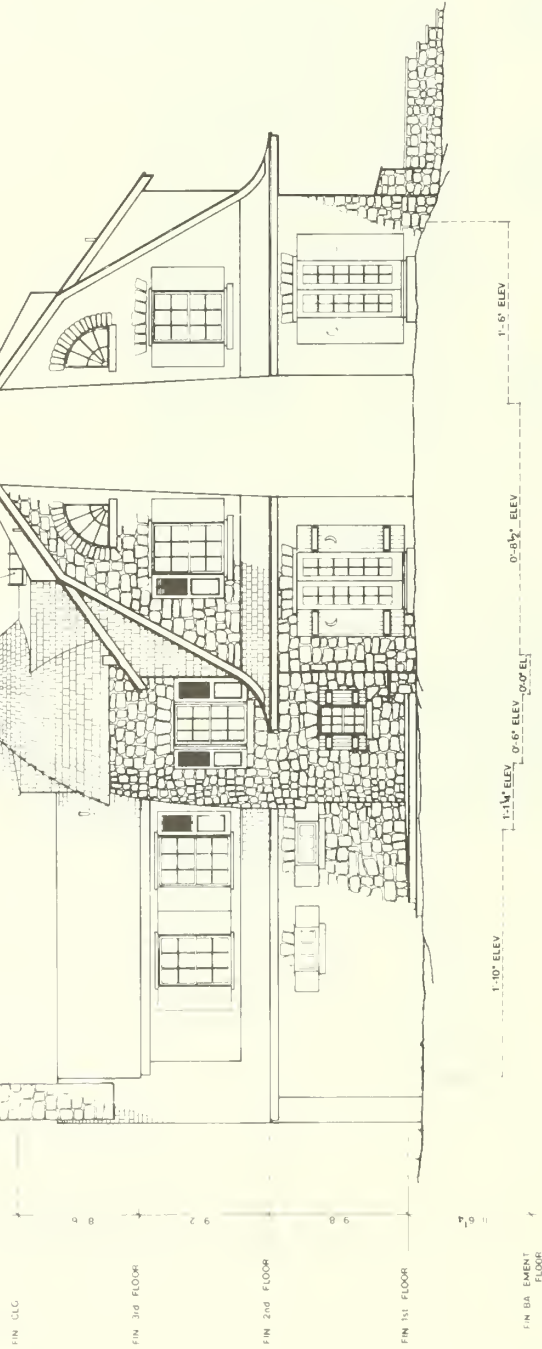
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PROJECT	EXISTING	SUB SHEET NO.	620	TITLE OF SHEET	EXISTING CONDITION DRAWINGS
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TECH REVIEW	BENNETT	NO	2556	REGION	DELAWARE WATER GAP N/A
DATE	1/83	STATE	PA	COUNTY	MONROE PINE
		DATE	1/83	STATE	N.J. - PA
		DATE	1/83	STATE	N.J. - PA

SKYLIGHTS

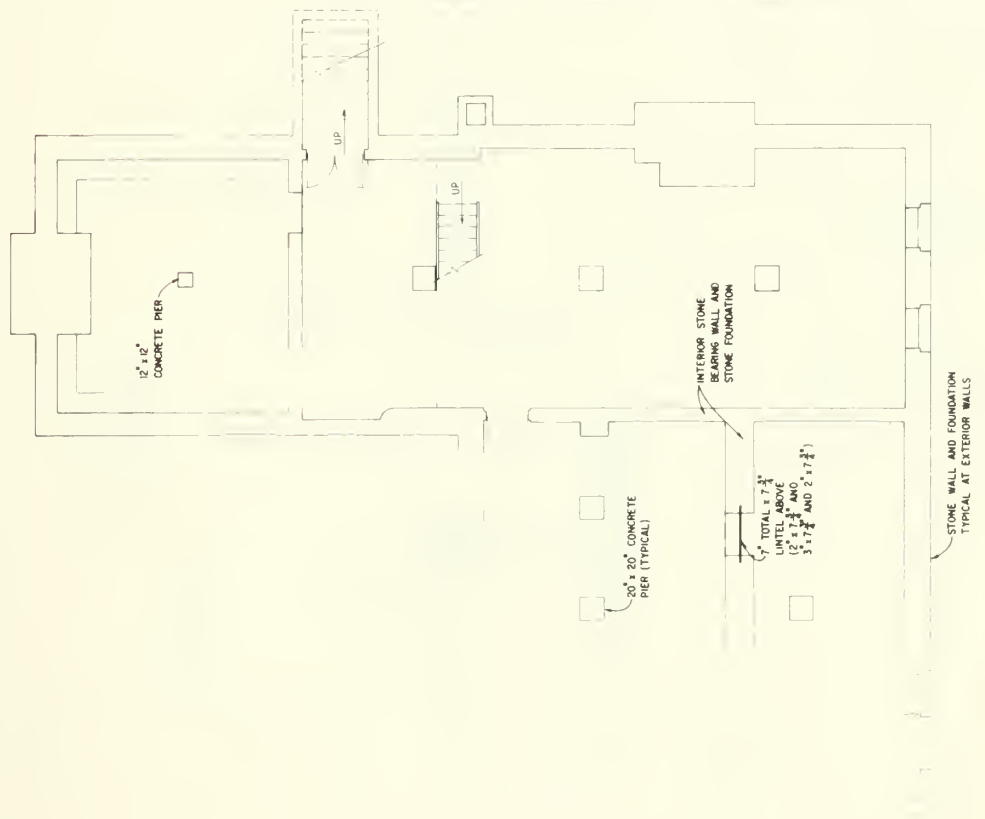


SOUTH ELEVATION

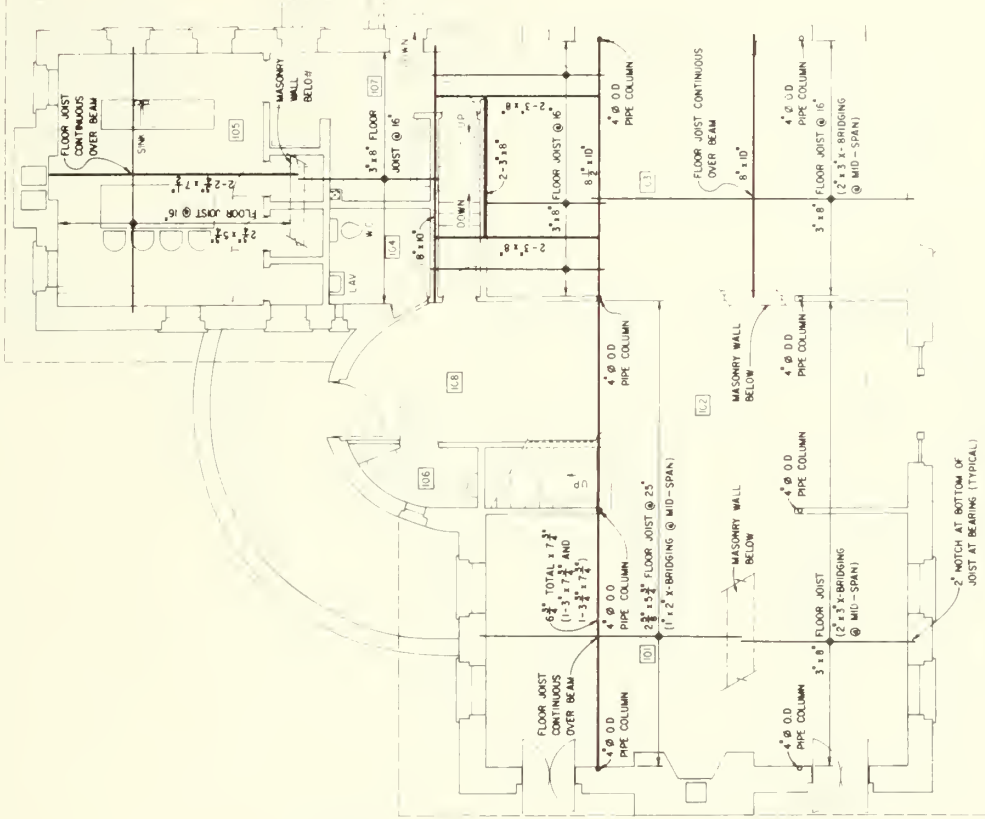
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EXISTING DRAWN KUNDEL	DATE 1/83	PROJECT ZIMMERMAN HOUSE	NO. 25003A	SHEET 10
TECH. BENNETT	DATE 1/83	REGION MID ATLANTIC	COUNTY MONROE PIKE	STATE NJ - PA
EXISTING CONDITION DRAWINGS				
ZIMMERMAN HOUSE				
DELAWARE WATER GAP NRA				
MID ATLANTIC REGION				
WARREN, SUSSEX				



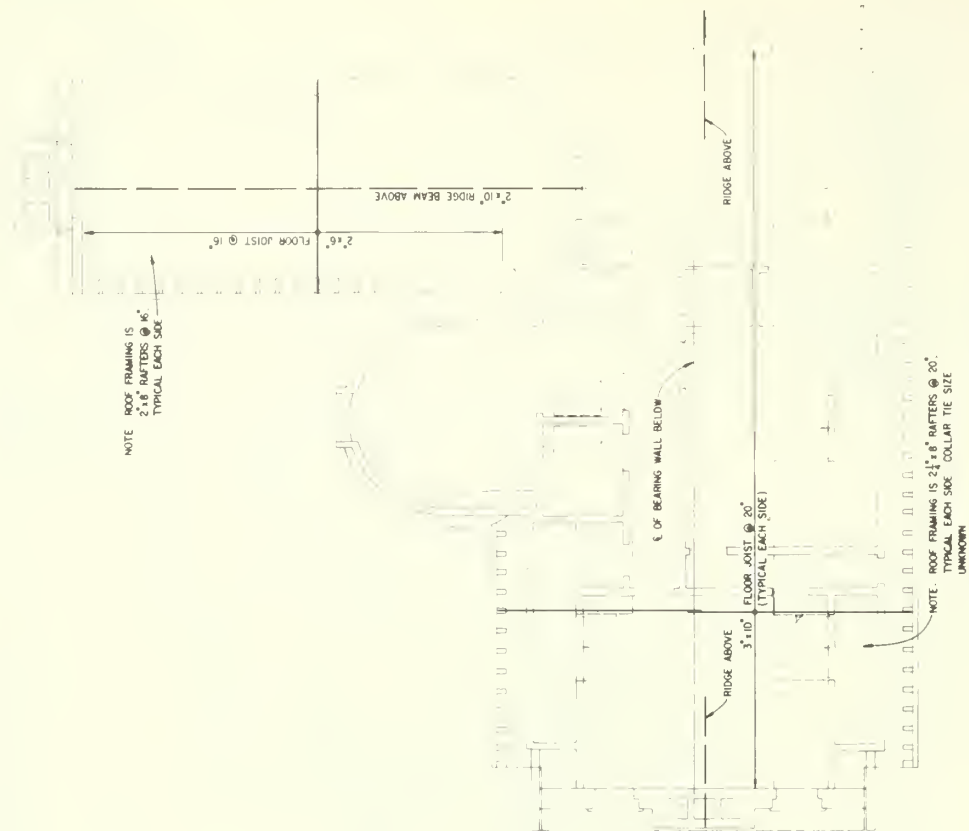
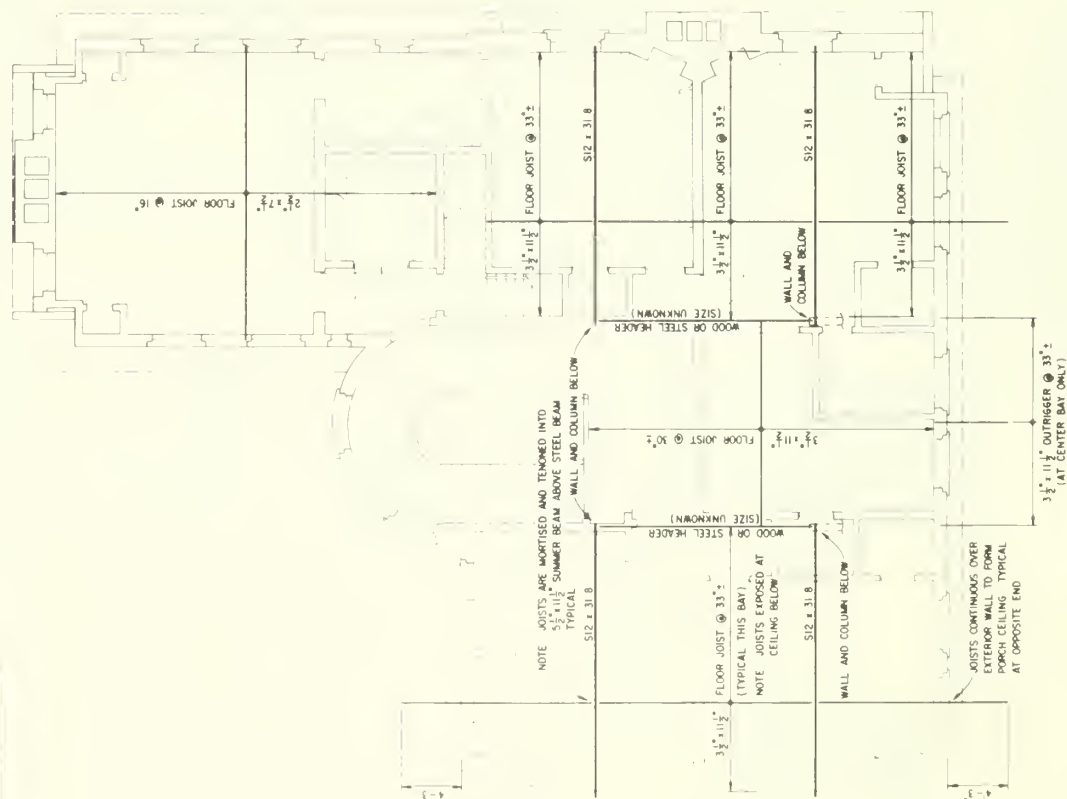
FOUNDATION PLAN



FIRST FLOOR FRAMING PLAN



DESIGNED BY T. WONG	SUB SHEET NO. SI	TITLE OF SHEET FOUNDATION AND FIRST FLOOR FRAMING PLAN	DRAWING NO. 620
CHECKED BY D.J. SULLIVAN		EXISTING CONDITIONS	PAGE NO. 25003A
DATE 9/83		ZIMMERMAN HOUSE	SIZE 13
		DELAWARE WATER GAP NATIONAL RECREATION AREA	OF 14



THIRD FLOOR AND ROOF FRAMING PLAN



DESIGNED BY J. WONG	SUB SHEET NO S2	TITLE OF SHEET SECOND FL., THIRD FL. AND ROOF FRAMING PLANS		DRAWING NO -620- 25003A
DATE 1/1/80		PKG SHEET NO NO 0001 14		
PREPARED BY K. BENNETT		EXISTING CONDITIONS ZIMMERMAN HOUSE DELAWARE WATER GAP N.R.A.		14 OF

BIBLIOGRAPHY

Dodd, John B., "Classified Structure Field Inventory Report," National Park Service, April 1976.

National Park Service Management Policies, p. v-26.

APPENDIX A
DSC SAFETY OFFICER REPORT

Evaluations were made on the premise that building use would be seasonal housing of park staff. The two approaches taken in determining occupancy loads are described below:

I. Occupancy loads exclusive of exiting requirements (floor by floor occupant loads, calculated by using gross square footages) are based on a minimum of 200 sq. ft. per person.

First Floor -- 10 persons maximum
Second Floor -- 10-11 persons maximum
Third Floor -- 6 persons maximum
Total Occupancy -- 27 persons maximum

II. Occupancy loads inclusive of exiting requirements (based on the same factors incorporated above)

First Floor -- 10 persons maximum
Second Floor -- 4 persons maximum
Third Floor -- 0 persons
Total Occupancy -- 14 persons maximum

As it relates exclusively to the third floor occupancy loads, the code seemingly allows limited occupancy with the one existing exit. However, when factoring in specific code stipulations, it becomes exceedingly difficult to justify limited occupancy without a second exit. The code implicitly states that the travel distance to an outside exit is not to exceed 100 feet when involving an unenclosed stairway.

This requirement cannot be legitimately met without altering the existing structure in the following manner: (1) the installation of a second exterior third floor egress route; (2) the installation of an enclosed

interior stairway to ground level; and (3) the installation of a sprinkler system throughout the building (not specifically required but strongly recommended).

Means of egress on all floors should comply with NFPA 101, Chapter 5.

PACKAGE ESTIMATING DETAIL

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

PACKAGE ESTIMATING DETAIL

REGION MIDATLANTIC		PARK DELAWARE WATER GAP NRA	
PACKAGE NUMBER 269	PACKAGE TITLE HISTORIC STRUCTURE REPORT/ZIMMERMAN HOUSE		

(If more space is needed, use plain paper and attach)

ITEM	QUANTITY	COST
1. Roof Area Main & "L"	LS	\$ 9,420
2. Window & Doors	LS	24,420
3. Interior Finishes	LS	25,190
4. Fire Escape/Free Standing	LS	29,420
5. Handicapped Access	LS	39,420
6. Landscape	LS	19,420
7. Parking Lot/Walkway (Asphalt)	LS	26,200
8. Mechanical System	LS	42,420
9. Sprinkler System	LS	84,420
10. Water/Sewer	LS	24,420
11. Electrical System	LS	72,420
12. Structural Repair	LS	9,420
Estimate valid thru FY 1984.		\$406,590
B. Hinson, 3/14/83		
Key: LS = Lump Sum		

SUMMARY OF CONSTRUCTION ESTIMATES		CLASS OF ESTIMATE		
		A <input type="checkbox"/> Working Drawings	B <input checked="" type="checkbox"/> Preliminary Plans	C <input type="checkbox"/> Similar Facilities
Proj. Type		Totals from Above B & U R & T		
52	Museum Exhibits			XXXXXX
55	Wayside Exhibits			XXXXXX
62	Audio-Visual			XXXXXX
89	Ruins Stabilization			XXXXXX
91	Construction		\$406,590	
92	Utility Contracts			XXXXXX
ESTIMATES APPROVED (Signature)		(title)		(date)

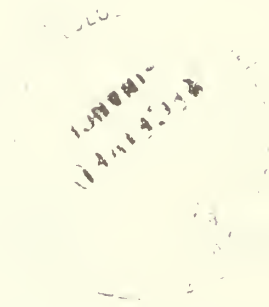
POST PROFESSIONAL SERVICES ESTIMATES AND SCHEDULING ON BACK OF FORM

APPENDIX C
INSULATION ANALYSIS REPORT

HAGER LABORATORIES, INCORPORATED

ANALYTICAL SERVICES FOR INDUSTRY

REPORT ON SERVICE NUMBER 7221
December 7, 1982



To: National Park Service
Denver, CO

Analysis: The following sample was submitted for analyses:
One bulk sample for asbestos identification and content determination.

Method: ASBESTOS (identification)
Duplicate portions of each bulk material were immersed in liquid media of known index of refraction on a microscope slide and observed at 100 power using a McCrone Dispersion Staining Objective with polarizing light. Characteristics of the fibers under polarized light and under dispersion staining conditions using four media were compared to similarly prepared samples of known asbestos type. Estimates of asbestos fiber content were made by comparing the quantity of non-asbestos material to asbestos fibers.

Results:	Sample Number	Description
	Bulk	Sample contains 75-90% chrysotile asbestos, and 1-10% non-asbestos fibrous material.

Discussion: Detection limit for bulk samples is less than 1% asbestos fibers.
Laboratory data are filed and available upon request.

Submitted by: Jim T. Snarr
Jim T. Snarr
Laboratory Director

JTS/nl

APPENDIX D
STRUCTURAL ANALYSIS SECTION

9 AUG 1983

H30 (DSC-TRE)

Memorandum

To: Superintendent, Delaware Water Gap National Recreation Area

From: Assistant Manager, Mid-Atlantic/North Atlantic Team, Denver Service Center

Reference: Delaware Water Gap, Pkg. No. 269, Park General, Drawings and Specifications, Rehabilitate Zimmerman House

Subject: Occupancy Loads for Zimmerman House

Enclosed is a statement by Denver Service Center Safety Engineer, Kenneth R. Rueff covering life safety requirements for this house. As you recall the draft historic structure report outlines two conditions for occupancy, one with limited occupancy and one with a maximum of 27 persons. The former causes minor impacts on the structure while the latter requires provisions for life safety which would cause major impacts.

Since the park has indicated preference for avoiding safety provisions which cause major impacts, especially at the exterior, we are designing for limited occupancy. The total allowable occupant load will be 14 persons distributed in the following manner:


First Floor -- 10 persons (transient use - not domiciled)
Second Floor - 4 persons (domiciled permanently)
Third Floor - 0 persons (unoccupiable)

Therefore the house can provide living quarters for up to four people.

In order to increase this we would have to include features such as additional stairways, enclosures for existing stairways and/or fire suppression systems as explained in Ken Rueff's enclosure. It is extremely difficult to place a new stairway in this house which would provide adequate egress from more than one or two rooms. We are, however, providing a design for a residential type fire sprinkler system which you can add as a bid alternate, if you wish, since the potential use of the house in the future is not yet known.

We wanted to let you know of these requirements and their consequences to the design and building use. We are proceeding in the direction outlined for limited occupancy and hope that you will let us know immediately if you have any problems with this course of action.

/s/ Richard P. Wittmann

 Gerald D. Patten
Enclosure

cc:
Reg. Dir., Mid-Atlantic, w/enc.

bcc:
DSC-TNE-Mr. LaFleur, w/enc.
DSC-TNE-PIFS, w/enc.

TNE:KBennett:dd:8/8/83:6928



United States Department of the Interior

NATIONAL PARK SERVICE

DENVER SERVICE CENTER

755 Parfet Street

P.O. Box 25287

Denver, Colorado 80225

IN REPLY REFER TO:

S7215 (DSC-S)

JUL 2 6 1983

Memorandum

To: Harold LaFleur, Mid-Atlantic/North Atlantic Team, DSC

From: Safety Engineer, Denver Service Center

Reference: Delaware Water Gap, Zimmerman House

Subject: Life Safety Requirements for Dormitories

The conversion of the Zimmerman House to an employee dormitory is required to meet the National Fire Protection Life Safety Code as set forth by the Occupational Safety and Health Standards. The code covers a number of life safety requirements and exceptions for dormitories which can be analyzed to give various alternatives for a particular building. The requirements for some alternatives are as follows:

I. Unlimited Use as Dormitory (Alternative 1)

A. Calculated occupant load - 1 employee/200 square feet gross

1. First floor = 10
2. Second floor = 10
3. Third floor = 8

B. Enclose all stairways

C. Install an exterior or an enclosed interior stairway for second and third floors.

D. Manual alarm or auto smoke detection system

E. Individual room smoke detection

F. Interior finish Class C

G. Room doors solid core with closures

II. Unlimited Use as Dormitory (Alternative 2)

A. Maximum occupant load - 1 employee/200 square feet

1. First floor = 10
2. Second floor = 10
3. Third floor = 8

- B. Total sprinklered building
- C. Install exterior or interior stairway to second and third floors
- D. Manual alarm or auto smoke detection system
- E. Individual room smoke detection
- F. Interior finish Class C
- C. Room doors solid core with closures

III. Limited Use as a Dormitory (Alternative 3)

- A. Maximum occupant load - 1 employee/200 square feet gross
 - 1. First floor = 10 employees
 - 2. Second floor = 4 employees by exception 17-6.22.1
 - 3. Third floor - 0 employees by allowing exception for second floor.
- B. Smoke barrier second floor stairway
- C. Window escapes
- D. Manual alarm or auto smoke detection
- E. Individual room detection
- F. Interior finish Class C
- G. Room doors solid core with closures

IV. Other Combinations between Limited and Unlimited

- A. Second floor use (I or II)
- B. Second and third floors use (I or II)
- C. Third floor use (I or II)

Essentially the two problems with the building are (1) lack of sufficient exits and (2) unenclosed stairways. Unless these are corrected, it makes little sense to use the building as a limited dormitory (four or less employees). Further, to keep it at this limited use administrative control is not a satisfactory approach. I strongly recommend the use of a sprinkler system to overcome the building deficiencies so that it becomes flexible for various future uses. NFPA 13 D (low cost sprinkler system for houses)

may be desirable for this building, although I would like the opportunity to discuss its limitations with the design team and park before making a final decision on its effectiveness.

I trust this will give you the necessary guidance for your design.


Kenneth R. Rueff

As the nation's principal conservation agency, the Department of the Interior has basic responsibilities to protect and conserve our land and water, energy and minerals, fish and wildlife, parks and recreation areas, and to ensure the wise use of all these resources. The department also has major responsibility for American Indian reservation communities and for people who live in island territories under U.S. administration.

Publication services were provided by the graphics staff of the Denver Service Center. NPS D-63

